

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

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INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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HOME AND GARDEN NUMBER

INTERIOR DECORATION ON OUR SCHOOL

CURRICULUM	Alice A. Tolton	387
FRIENDLY STEPPING STONES	Beula M. Wadsworth	395
ART IS BEAUTY BECOME REAL	Jimmie Otten	399
WALL PANELS OF THE FOUR ELEMENTS	Janet K. Smith	401
ARTISTIC FIRST AID	Margaret K. Cheyney	406
WOOD-DECORATION BY THE SUGI PROCESS	Julia W. Wolfe	411
A NEW WAY TO TEACH PERSPECTIVE	Richard Ernesti	415
ART FOR THE GRADES:		
MAKE-BELIEVE HOMES	Nellie L. Fischer	418
EASTER TOYS	Nellie L. Fischer	424
WHERE THE WEE FOLK DWELL	Vera B. Edwards	425
A GARDEN CUT-OUT	Leonice E. Mathews	427
PAPER GARDEN TOOLS	Bess E. Foster	430
UTILIZING CHILDREN'S WORK FOR WINDOW DECORATIONS	Philomene Crooks	437
MY GARDEN	Grace L. Davis	437
HOME AND GARDEN PROJECT PICTURE	Edith E. Glenn	445

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Color and Life

Editor's Color Notes from Europe



VISITING CONCARNEAU, the fishing port in Brittany, and Volendam and Middleburg in Holland, the colorful butterfly-formed boats of the Brittany fisherfolk and the colorful costumes of the Dutch people holds much beauty for any one from colorless America.

As one visits the Bavarian and Swiss villages with their myriads of flower boxes brightening the narrow streets and business avenues, one feels that here is a civic note well worth following in America. Minneapolis is leading out with the idea this year and it is hoped that many another city will use nature's blooms in making the city's streets more colorful. The idea is one that every art teacher can lead out in proposing, for art must not remain one of lines and color—dabs on paper within a schoolroom, but become the enriching by line and color of every possible avenue or environment of life, everywhere.

The day when gray or drab use of color was supposed to indicate intelligence or genteel qualities is past. Today it may indicate ignorance of color harmony or a drab life. Color suffuses all nature. It is one of the great gifts to mankind. If there is any one point of interest that attracts thousands of Americans to other lands each year, it is the colorful streets and buildings, the colorful boats and gardens, the colorful costumes. America will have these also.

America needs a greater understanding of color, a greater use of color and the American art teacher is the great avenue through which this knowledge will come. In fact it is coming, for more color in the home and dress is now greater than ever before. More color in civic art is the greatest need in America today. Drab cities and grim streets are depressing and undesirable. A great crusade in color for the art teacher is waiting for action.

PEDRO J. LEMOS

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Interior Decoration on Our School Curriculum

ALICE A. TOLTON

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ART education, as we deal with it today with our supervisors and specialists, is a comparatively new addition to the school curriculum, and certainly all we might hope to accomplish cannot be done at once. Still when one looks about, and realizes how few homes are artistically decorated and arranged, one wonders if the real aim of art education should not be to instill in the child an appreciation of artistic and decorative effect in home building, surroundings, and comfortably and tastefully arranged interiors.

Other divisions of the course: drawing, painting, design, picture study, etc., need not be neglected, but rather correlated with the home-beautifying ideas, and if as few as six lessons a year for each grade were devoted to this particular problem, a great deal might be accomplished.

The chief underlying principles are simple enough to be understood by most public school children, and will be infinitely more useful to each individual than the ability to draw a horse or paint a sunset. Special talent along these lines in most cases receives special training, while only a very small percentage of our homemakers, who every day of their lives are selecting furnishings and clothing, have an intelligent idea of color, design, or suitability of their choices.

They are of course guided by their own personal likes and dislikes, which through lack of training are usually quite inartistic. Beautiful interiors, they may argue, are only for those with unlimited financial resources; people who can employ decorators to plan and choose for them, and discard furnishings the minute they are "out of style." How many in moderate circumstances, who argue thus, do not play the role of cook, dressmaker, nurse, companion, and a dozen others, every day? Then why not add one more and be a decorator also?

Then with regard to expense, the costliest articles are not always the most beautiful; very frequently quite the reverse. Many very harmonious and exquisite effects are the result of an intelligent use of color; pleasing color combination and blending is one of the very best ways of producing beauty and harmony at very moderate cost. And another important thing to keep in mind is that a really beautiful picture, piece of furniture, rug, lamp or any other article never goes "out of style." The test of its beauty lies in its color, material, texture, shape, design and usefulness rather than the date of its manufacture.

In the following articles the essential decorations and furnishings of any room—walls, ceilings, floors, windows and curtains, lights, framing and hang-

ing pictures, color and color schemes, choice and arrangement of furniture and decorative textiles are dealt with. With the abundance of illustrative material to be obtained from magazine illustrations and advertisements, manufacturer's samples, and trips to the local stores, it will not be difficult to provide the children with problems which will keep them most interested and provide a foundation for America—the land of beautiful homes—a worthy objective for every home-loving citizen.

The first problem to consider in the furnishing or remodelling of a room is the fixed background, which consists of floor, walls, and ceilings, including doorways, windows, and fireplaces. In a great many rooms with which we may have to deal, the fixed background is merely "building" without character or individuality, and in this case, architectural emphasis must be created. This may be done in various ways: by providing a fireplace, by making a focal point of interest of a doorway or window, the addition of bookcases, etc., according to the nature and requirements of the room.

Let us first deal with walls. William Morris, in "The Lesser Arts of Life," says, "Whatever you have in your rooms think first of the walls, for they are that which makes your house and home, and if you don't make some sacrifice in their favor, you will find your chambers have a kind of make-shift lodging-house look about them, however rich and handsome your movables may be."

Walls are an essentially architectural element—the fundamental structure of a room, and must have the appearance of being, as well as actually be, firm, flat, strong, and upright. Any scheme of

decoration which makes them appear otherwise is faulty.

The walls of a room may be treated either as a background or as a decoration in themselves. They must be one or the other, and it is necessary to plan at the outset whether they are to be considered as decoration or background and then stick consistently to this decision.

If the walls are to be a background, they must be treated in color and texture in such a way that they appear to support such movable decorations as pictures and other objects hung upon them. They must not detract from the effect of the movable decorations by reason of either obtrusive pattern that distracts the eye, or quality of color that seems to absorb and lessen the value of the movables.

If the walls are to serve as a decoration in themselves, then all pictures and other movable embellishments must be kept off them, and tall items of wall furniture, that is, such furniture as is ordinarily placed against the wall, so far as possible, should be dispensed with.

It makes no difference whether walls show a stone surface, are papered, painted, panelled, or plastered; in all cases they must be either background or decoration.

Incorrect proportions may be corrected by means of vertical and horizontal emphasis. To make a low-ceiled room look higher than it really is, create a vertical emphasis and avoid all unnecessary horizontal lines. This may be accomplished by using a vertically striped wall paper, or any repetition of vertical lines. The more frequent the repetition of distinct verticals, the stronger the emphasis. If you wish to



DECORATIVE PROBLEM IN APPLYING THE SAME COMPOSITION TO DIFFERENT SHAPED PANELS. THE LARGE ARRANGEMENT WAS SKETCHED FROM NATURE AND THE SAME SCENE DEPICTED BELOW IN VARIOUS SMALLER COMPOSITIONS

The School Arts Magazine, March 1929

reduce the apparent height of the room, avoid verticals and stress horizontal lines, in the shape of dados, chair rails, etc. The cause of the effect in both cases is that the eye is affected by and travels along straight lines. Repeated vertical lines catching the eye and persistently carrying it upward stress the impression of height; repeated horizontal lines stress the impression of breadth and minimize the sense of height.

If you wish to make a given wall space look larger than it really is, keep the surface plain. If you wish to decrease the apparent size of a given wall space, use a large pattern upon it. A small pattern, however, often has the effect of increasing the apparent size.

The correction of faulty proportions by means of linear emphasis and visual impression is chiefly useful in remedying the appearance of badly dimensioned rooms. Lowness and horizontal lines make for repose and tranquility of effect; while height and vertical emphasis usually exert the opposite effect.

Let us consider various types of walls. Jointed stone walls of pleasing color may be considered decorative; while stone walls with rubble finish possess a background quality and may be plastered or whitewashed. Plaster walls may be plain or adorned with low relief work. Smooth finished plaster makes a good ground for paint or paper. Walls divided into symmetrical spaces by plaster mouldings of low relief, which merely define the spacing of decorations or pictures within panels, are to be considered as background. Plaster decorations in relief, colored or uncolored, make a decorative background.

Walls may be panelled or partially panelled with wood. The simplest

method of panelling a room is by means of canvas and picture mouldings. If panels are to contain a decoration they should be above the line of the furniture.

The general tendency in house decoration for many years has been toward plain walls, either of painted or panelled plaster, since this has been found to be a background permitting a wide range of colors and decorative effects in furnishing. But these are unmistakable signs that people are growing to desire more decoration on their walls. Wall paper for that reason is at the present moment a question of great interest.

Wall paper has the advantage of costing little and being easily removed. It has the disadvantage of making impossible the use of pictures, unless it is very inconspicuous in design. Although it is a lineal descendant of the paintings and drawings which our ancestors put directly on their walls, still it has a quality of flatness which these painted decorations never had. Wall paper manufacturers are producing some delightful designs which can be used with great charm in decorative schemes.

The choice of wall paper presents three problems—color, pattern, and scale. It should be selected carefully to meet the requirements of the surroundings; the design must not be too large and the color should be pleasing. A plain painted wall is preferable to one of felt or pulp paper which is flat in tone. Some papers made to look like linen fabrics are effective where a plain colored surface is desired without the use of paint. Striped papers have the effect of increasing the apparent height of a room, and if two-toned stripes are used, are not obtrusive. Broad stripes

in pronounced colors will give you the effect of being behind the bars of a cage. Wall papers in brocade or damask designs or tapestry patterns are imitations of fabrics and the good taste of using them on the walls is debatable, although they are more sanitary than any real fabric can be. The objection to imitation does not apply to the papers in chintz patterns, and these may be used effectively in bedrooms and small rooms of any sort. Papers that seem to be powdered all over with a little design of a leaf or a flower or a polka dot are very

restful and pleasant to live with and provide a good background for pictures and mirrors. The glazed papers made to represent tiles have been a boon for bathrooms and kitchens, since they may be wiped off without hurting the surface.

With most wall papers comes a specially made ceiling paper, usually in a small conventional design. The appropriate ceiling paper may be used in a wall paper room, or the ceiling may be tinted the color of the ground of the paper that is on the walls.



FOUR DIFFERENT TONE ARRANGEMENTS OF THE SAME COMPOSITION, AN EXCELLENT PROBLEM IN BLACK AND WHITE. THE LAST PANEL WAS MADE MORE DECORATIVE BY THE USE OF THE DOUBLE LINE IN OUTLINING THE CLOUD AND THE PATH



THREE DECORATIVE LANDSCAPE PANELS DRAWN IN CHARCOAL

The School Arts Magazine, March 1929



DECORATIVE HOUSE AND GARDEN DESIGNS DEVELOPED IN WHITE AND BLACK ON GREY PAPER

The School Arts Magazine, March 1929



THREE STAGES IN MAKING STEPPING-STONES; THE UPPER PHOTOGRAPH SHOWING THE DUG-OUT MOLDS READY TO BE FILLED WITH CEMENT; THE LOWER LEFT, WORKMEN SPREADING FINE CEMENT UPON THE GROUT; AND THE LOWER RIGHT, THE COMPLETED PATH OF STONES

The School Arts Magazine, March 1929

Friendly Stepping-Stones

BEULA MARY WADSWORTH

Assistant Editor, The School Arts Magazine

THERE is something about the rhythmic repetition of stones in a winding pathway that offers a lure—like that of a story book—a promise of something mysterious just around the bend; while a straight-edged walk reveals all in the introduction. If, in addition, color in soft variation is combined with the pattern of the stones to enhance the sobriety or the gaiety of the flower-people in the garden plot, their friendly bid to follow their lead becomes even more fascinating. To create of cement such decorative accessories in home landscaping is an art both possible and interesting to even one of ordinary artistic talents.

In the first place, when designing stepping-stones, lawn and garden should be so planned that the proposed path will definitely lead somewhere, and curves should have structural reasons for curving. The objective may be a doorway, a gate, a lawn seat, a sun dial; this bit of shrubbery may necessitate this bend in the path; or that scallop of the garden area requires the walk to parallel it in its direction, etc.

Having determined the general layout of the path, the next step of importance is to design the outline to effect forceful and beautiful curves. Of course there are places where the straight walk is necessary and appropriate. Good curves can be most easily studied by sketching the parallel sides of the path with lime poured in a stream from the point of a crude cone made by rolling up news-

paper. When these lines have been tentatively laid out, view them at a distance from different directions then redraw where the curves seem flat and awkward. (Observe the curve in illustration No. 3.)

Using these lines as guides, afterwards obliterated, the stones are designed to fill in between them by again drawing with the lime cone. There are three design principles of unity and variety one should follow for securing artistic results. 1. The stones should vary in sizes ranging perhaps from nine to eighteen inches in diameter. A stone placed at the approach of a gate or a garden seat might well be much larger. 2. Again to gain variety, they should differ in shape—a few being made nearly round, some roughly oval or ovoid, and others irregular in order to approximately parallel the shape of neighboring stones. A less informal arrangement might be alternating larger stones of about the same size with a row of four or five small stones which have been placed at right angles to the direction of the path. 3. The distance between the stones should not be made the same as the diameter of adjacent stones. The space between may be the greater, but if made less, for instance three to six inches, an effect of more complete unity is secured. One should walk along and study the pattern to see if improvements may be made before spading begins.

After the design is completed, the

manual work commences. The place outlined for each stone is spaded out to a depth of about two inches. A trowel serves well for cutting the smaller holes. Stamp the bottom with the foot—or a tool if the ground is soft, and sprinkle this fresh ground to prevent the cement from drying too rapidly. The first illustration shows the author with a wheelbarrow at hand to receive the cut sod, and indicates the appearance of the cut-out molds which are ready for the cement pouring.

Mixing the cement is the most difficult part of the task for a novice. If one can hire a professional cement worker who is at least accustomed to making ordinary sidewalks, to do the manual labor and supply the equipment, it would be advisable to employ him. However, a beginner who prefers to do all the work need not hesitate to do so if he will follow directions for cement mixing (which will not be given in full detail here).

The formula for mixing cement for the stepping-stones is the same as that used for sidewalks.

The foundation, ordinarily called "grout," is made of five parts of sifted gravel to one part of cement. This mixture is stirred with water to a heavy pouring consistency and the holes filled nearly level with it. Before this grout hardens pour over it a finer cement mixture made of two parts of sifted gravel to one part of cement, and the amount of color desired. Spread the mixture out roughly upon the grout with a large trowel, bevel the edges of the stone with a small trowel (note illustration No. 2) and lastly, whip the surface with weeds to attain a rough texture similar to that of natural flag-

stones. (If the grout should get hard before the top mixture is poured, sprinkle it first with pure dry cement before the second pouring to aid adhesiveness.) For convenience in using the lawn mower, it is well to finish the stones at about level with the ground. It is also well for the sake of time and economy, to mix one color at a time, and fill, for instance, every fifth place for the stones of that color—or space according to the number of colors chosen for the color scheme. After the path is completed it is important to sprinkle it frequently for a couple of days to prevent too rapid hardening.

Sometimes a low rustic step to approach a porch or garage is needed to harmonize with the stepping-stone idea. Such can be made without a mold by simply modelling up the grout with a trowel to the shape and size desired and covering with colored cement.

Perhaps the amateur landscapist has a patio or porch floor which should carry out stepping stone motif. Where such is to be done in a climate that has freezing weather at times, it is wise after digging a four-inch bed or laying up four-inch boards to furnish a mold, to prepare in it a two-inch layer of sand. Upon this pour two inches of grout and spread it. Design with lime a pattern of stepping-stones upon this area. Pour upon each stepping-stone space its varying color of top cement, model and trowel up the edges and texture as advised for other stepping-stones. Prepare a rather thin mixture of natural-colored cement and by means of a receptacle with a spout pour it around between the stones. This gives a solid cement floor and one which is out of the ordinary.

The time required for making a hundred stepping-stones ought not to be more than a day or a day and a half if two people work together.

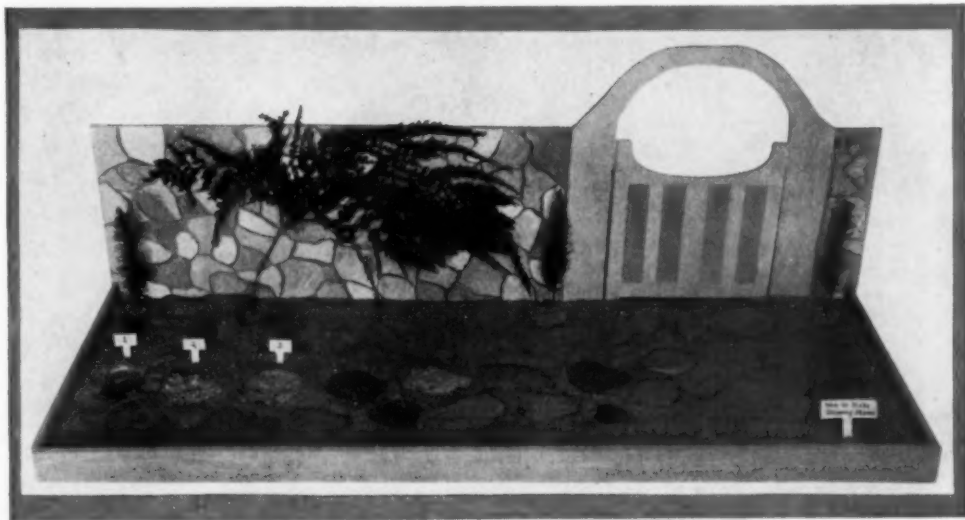
In working out the color scheme, one may be guided by the colors one will find in field stones. The colors in these are not found in full intensity but in grayed tones. The cement color may be grayed in either of two ways: by using a comparatively small quantity to the amount of cement, or when used rather more freely combining it with its opposite color, i.e., the color that comes opposite when yellow, green, blue, violet, red, and orange are distributed at equal distances around a circle in the order named. For instance, on such a circle, violet will fall opposite yellow: mix violet with yellow to soften its color, or mix a little yellow with violet to make the latter a gray color, etc. The wet mixture when ready to pour is quite near the color it will be when dry. Redish violet, soft blue, gray-green, dull yellow, and medium brown make a pleasing color combination. Two colors

may be poured and blended irregularly together in the same stone to provide still further variation. There is much room for experiment in this work.

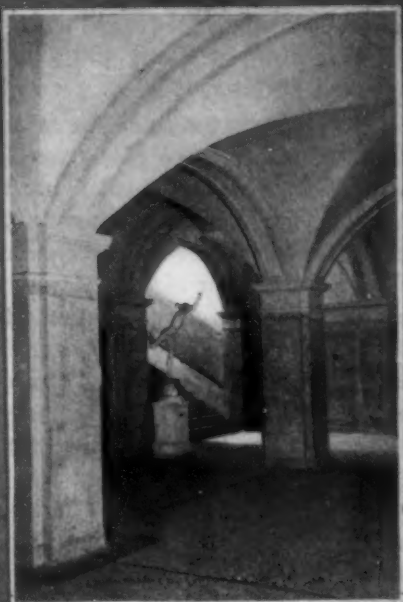
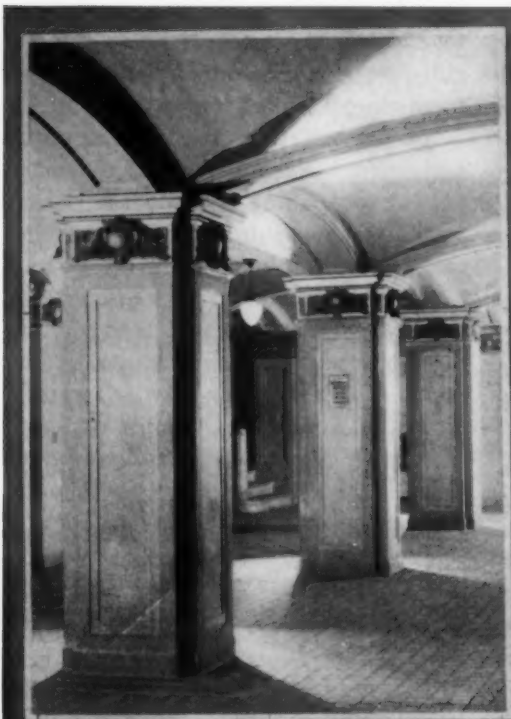
As to materials required, approximately four dollar's worth of cement is needed for making one hundred stones, with about two-thirds as much gravel in quantity. If color is used, ten pounds of the color or less are required. A variety of cement colors which come in powder form may be purchased. One make called Petroma may be secured from the American Crayon Company, Sandusky, Ohio; and another brand from Ricketson Mineral Paint Works, Milwaukee, Wisconsin.

NOTE—The outdoor photographs used with this article were taken of a project carried out by the author according to her directions here given, on the Oakley property at Gull Lake, Kalamazoo County, Michigan.

The seventh grade school boy, son of the cement worker appearing in photograph No. 2, made miniature stepping-stones while the larger ones were being made. In school a group of boys made the garden setting for them as shown in photograph No. 4 to exhibit the several steps in the stone-making process.



MODEL SHOWING STEPS IN STONE-MAKING PROCESS



THREE VIEWS OF THE KALAMAZOO HIGH SCHOOL, KALAMAZOO, MICHIGAN. THE LOWER PHOTOGRAPH SHOWS THE SOCIAL ROOM FURNISHED AND DECORATED BY THE CO-OPERATIVE EFFORT OF THE STUDENTS

The School Arts Magazine, March 1929

Art is Beauty Become Real

MISS JIMMIE OTTEN

Advisor of High School Art Club, Kalamazoo, Michigan

UPON entering the main entrance of the Kalamazoo High School, one is not impressed with the atmosphere of a school but with the beauty and spaciousness of the lobby and hallway. Stairways on either side of the lobby lead up to the second floor where another spacious hallway with beautiful Gothic arches greets the eye. These hallways open into the auditorium, the seating capacity of which is approximately three thousand. The auditorium, lovely and beautiful in design and arrangement and with a well equipped stage, is used by the student body almost daily and by the people of Kalamazoo equally as much for concerts, plays, lectures and so forth.

On the second floor, over the main lobby, is a large room with wide spacious windows and a large fireplace. In the original plans this room was designed as a social room for the school. However, when the building was opened in 1923, no funds were available for furnishing the room; consequently it was turned over to the music department for its use.

For one year the faculty as well as the student body discussed the possibility of securing money to furnish this room, but nothing was done. In the fall of 1925 the Art Club decided it was time to stop talking and do something. The members pledged one hundred dollars toward a social room fund, this money to be earned during the year by the club members.

The advisor of the Art Club had been working in co-operation with the dramatic director, Mr. Howard Chenery, in presenting high school plays, and it was through her efforts that the dramatic department offered to put on the play, "The Mennonite Maid," for the Art Club with the condition that the members should sell the tickets and assume all the responsibilities.

After a month of strenuous work the play was given and four hundred dollars was cleared. The spending of this money was not easy. Members of the club in the home decoration class spent hours in planning furnishings for the room. But furniture cost money, the room was large and no plan seemed satisfactory.

About this time Mr. A. M. Todd of Kalamazoo, a collector of art, gave to the room three beautiful original paintings—"Autumn Day," by Walter Emerson Baum, "Evening at Lake Placid," by Joseph H. Boston, and the "Siesta," by Henri Montassier. Immediately the tone of the room was fixed. Nothing that was cheap could live in a room with three such beautiful pictures.

The club advisor decided that the "Siesta" with its beautiful soft greens, its vivid red-orange, and touches of blue, lavender and yellow should furnish the color scheme of the room. The club members voted that the money on hand should be spent on furniture consistent with the pictures and the money neces-

sary for the remainder of the furnishings should be earned the following year.

After trips to furniture stores in nearby cities as well as in Kalamazoo, the club advisor secured the interest of one of the local dealers to such an extent that three large davenports covered in soft grayed-green mohair, a long wall table, a large gate-legged table, two tall carved chairs and two covered chairs were secured for the four hundred dollars. Other clubs became interested and money for three more chairs and a spinnet desk was donated. These pieces were then purchased. During the summer of 1926 the walls of the social room were painted a soft green of light value and the floor was finished. Immediately upon organizing in the fall of 1926 the Art Club members earned forty dollars through cake and candy sales. Curtains of green theatrical gauze with brilliant red-orange bands were purchased and hung on green poles painted by the club members. The furniture was then placed and while the room might have been used without accessories, it could not be used without rugs. Various means of securing rugs were tried but were not successful. Finally appeals for help were sent to all the organizations in our high school. One home room immediately responded with a check for fifty dollars. Other organizations followed with both large and small contributions until two hundred and twenty-five dollars were raised and three large plain taupe rugs were purchased.

These, through the father of one of the high school boys, were secured at cost.

One week later the Art Club members sent out one hundred and thirty invitations to a formal reception opening the social room. Members of the board of education and their wives, special patrons of the school, friends from the Normal and the College, Junior High principals, all members of the faculty and representatives from the organizations contributing to the furnishing of the room, were included in the invitations.

The boys of the club acted as ushers while the girls served punch and wafers. Music was furnished by the high school orchestra. Thus the room was formally opened for daily use. And now as a room of beauty, brought into life by the work and perseverance of high school students, this room cannot help being an inspiration to the social life of the school and must spiritually affect the daily life of the student body with its beauty.

The room stands as the fulfillment of the Art Club creed:

"To me harmony is the law of life. I believe in looking for beauty everywhere, for it may be found at any time in any place, and no art is so fine as to be unfit for daily use. Art means service and better living; Art is beauty become real. I must make my creation good, honest and true. Whether I be poet or painter, blacksmith or cobbler, I shall labor honestly and lovingly in the realization of an ideal."



Wall Panels of the Four Elements

JANET KATHERINE SMITH

Art Instructor, Kansas City, Missouri

FOR a long time I have wanted to make a wall panel to take with me wherever I went, that by its mere unrolling on the wall wherever I happened to be staying, I might set up my household gods. As it worked out, there have resulted four panels, in a cycle symbolizing the four "Elements"—Earth, Air, Water and Fire—done in appropriate colors, in four designs, similar in effect and balancing each other in a complete series. But the feature of portability is retained, and I can hang them all four at once, or by pairs, or any way that may fit a particular place I am to live in.

The horse was chosen as the motif for the designs, and an aspect suitable for each element was drawn. The Earth horse is a centaur, with the youthful human part in the manner of the Greek vase painting. For Water I did not take the usual sea horse shape of equine forepart with the hind legs replaced by a fishtail, but a complete horse form was made, with the hoofs slightly modified toward fins and the mane and tail of floating tissue like the tails of the Japanese goldfish. The Fire horse is compact of energy, and its mane, tail, and fetlocks flicker into streaming flame. For Air, the horse was made slender and delicate, with elongated hoofs, sharp fetlocks, and a mane and tail like the decorative plumage of birds; he floats on great hawk wings.

From these horse forms the designs were made to bring out the back-

grounds in harmony with the elements depicted; and borders were developed from the heraldic spirals symbolizing the elements, spaced as counter-change arrangements. Within these borders appear subordinately the distinctive creatures of the particular element, as the fabled fire-dwelling salamander in the flames, high-soaring birds and smaller songbirds for air, a fish and a diving water fowl among the waves, and many little woodland creatures playing in the curves of the earth spiral.

These designs have been executed on panels of heavy white, flat crepe, size seventeen by twenty-five inches; they were hemstitched before making, in order to keep their size and shape unaltered by the stretching necessary during their making, and the edges were finished by hemming into the hemstitching, leaving a one-fourth inch border around the outside. The coloring was done with Gypsy Dyes, mixed with their painting medium. These dyes are as fast as any but those which require complicated chemical processes in their application, and come in very beautiful and brilliant colors. They may be mixed almost indefinitely without resulting in muddy tones, and give an endless range of intermediate hues, soft and pale without weakness, or rich and dark without being dead.

Outlines were put in first with the black dye, which comes already mixed with the medium; it goes on readily and with a small brush very fine lines may be



WALL PANELS DESIGNED AND EXECUTED BY JANET KATHERINE SMITH, ART INSTRUCTOR, KANSAS CITY, MISSOURI

The School Arts Magazine, March 1929

made. The colors when mixed with the medium do not spread, but wet colors may be worked into each other, forming blended hues without difficulty. If the dyes are to be diluted for paler color, this should be done before the medium is put in, or the results will be too thin to keep from spreading. The use of a great quantity of the medium with a few drops of the dye, will give a pale color, also. In putting the colors on, the strokes of the brush show to a certain extent, but by judicious planning this may be made to enhance the effect and give a tapestry-like quality to the results. The colors used throughout were kept fairly close in value, of comparatively rich intensity without undue brilliance, and were related to each other by being mixed with a little of each of the other colors used in the panel. Together the colors of the four panels comprise almost the entire range of spectrum hues, but each panel has its own system of coloring within itself.

Fire, of course, has leaping flames playing round the flowing golden horse which prances upward in their midst. They shade from yellow-orange to red-violet, with the figure of the horse itself the lightest and brightest note. The border is of yellow-orange flames against red-violet, with the salamanders in red-orange. Thus the scheme of Fire is the adjacent range from yellow-orange to red-violet, balanced at red-orange.

The Water panel is complementary to that of Fire, being balanced on blue-green, and containing both the blue-violet complementary to the yellow-orange in Fire and the yellow-green complementary to its red-violet. In addition, Water has within itself the yellow-green complementary to its red-

violet. In addition, Water has within itself the yellow-orange and a touch of the red-violet, so that its scheme is also complementary inter-related within itself. There is water as a background in wavy bands shaded from blue-green to blue-violet. Against this are tall masses of sea plants in blue-violet, violet, red-violet, and blue-green, with fan-shaped sea weeds below, toned from blue-green through yellow-orange with a touch of the red-violet. The horse, swimming downward with softly floating mane and tail, is in yellow-orange with accents of the red-violet and the intermediate tones of their blendings. There is an amusing procession of small fishes in blue-green below him. The border has waves of blue-green against blue-violet, with the fish and sea birds in yellow-green. This panel is thus in the scheme of yellow-orange, dominated by its triply split complement, blue-violet, blue-green and red-violet.

The Earth panel is based on a doubly split complement, red-violet with yellow-orange and yellow-green, and it echoes the colors found in the other panels so as to be harmoniously in series with them. The centaur, in yellow-orange with hair, tail and fetlocks of red-violet, is leaping across a hilly meadow in the foreground, set with slender trees whose tall branches bear their foliage of yellow-orange, green, and yellow-green up to the top of the panel. Strange red-violet and yellow-green flowers bloom beneath his feet, and on the further hillocks are rounded stones in the same soft bronzy tones. The grass is planned in a sort of fan pattern of yellow-orange and yellow-green. Above to one side, rises a bare and shelving hill, yellow-orange on the top, with eroded slopes in greens and

red-purples of low intensity and close values. In the distance are mountain peaks in changeable red-violet and yellow-green, and the sky is paler yellow-green. The earth-spiral border is yellow-orange against yellow-green, with the small animals and the outside border in yellow-green. Wherever red-violet was used it was put on and allowed to dry, and then a wash of the pale yellow-green was added, giving a veiling of shifting hues that is charming and very much more unusual than a flat tone of the two colors, mixed before applying.

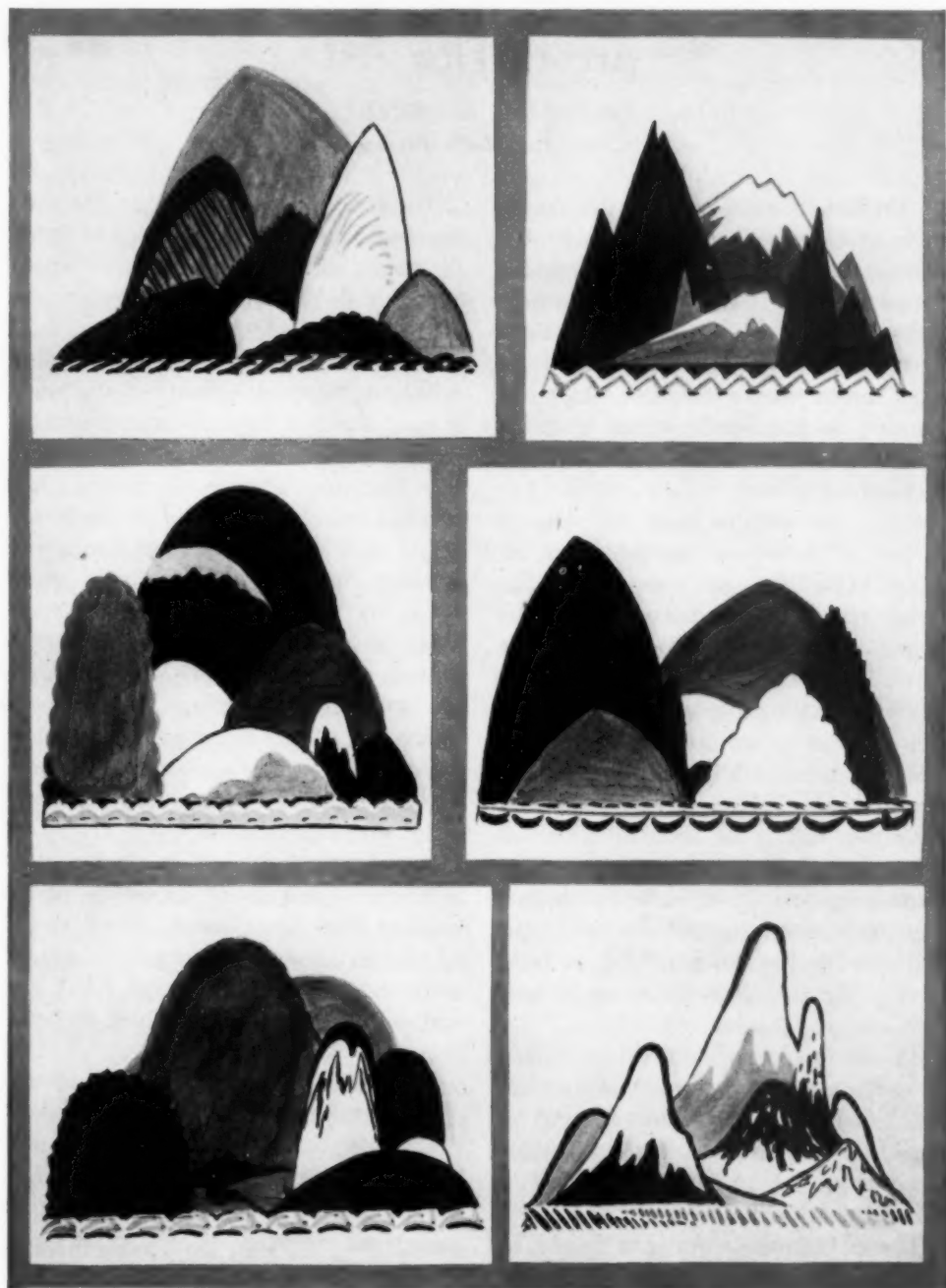
In the last panel, the horse floats in burning gold, far in a vast expanse of air, that extends in shimmering circles of darkness beyond him. A comet trails its curving path of light above, planets ringed in light spin in the darkness, far away the crescent moon glows with the old moon in her arms, and stars send faint gleams through the dusk. The sky grows paler as it extends from the deep blue-violet behind the horse toward the edges, changing toward blue-green. The planets, stars, comet and moon are all in gold and orange-yellow to echo the tones of the winged horse in their midst. The border is blue-violet against lighter violet with the birds in soft blue-green. The complements, yellow-orange and blue-violet, are quite strictly adhered to in this panel, and it balances and complements

especially the yellow-orange predominating in the Earth panel.

These four panels when completed have been mounted top and bottom on a three-eighths inch wooden dowel rod, to insure flat and even hanging without too much strain on the fabric. The rods have been carved to the ends into a flower form of Earth, a curling wave-crest, folded wings, and a twisted flame for the other elements; then they were given a uniform coat of gold and shellacked. The series is now ready to be hung, each panel a distinct whole in color and design, but each also related to all the others, and especially, balanced by pairs. Air and Earth, Fire and Water, in addition to their places in the group of four, are mutually complementary, as are actually those pairs of elements. And in composition as well as color, they fit together; the intenser motion of Fire and Earth equalize the more serene and floating movement found in Air and Water. By opposition and balance, contrast and likeness, in color, motif, and composition, these panels of the Four Elements are a completed cycle. Now I can roll them on their rods, slide the four into a mailing tube for protection, and they come out of my suitcase unwrinkled and fresh, to bring my own interests and delights with me, in visible form, whenever I am to be living in uninteresting rooms or alien surroundings.

"TONGUES IN TREES, BOOKS IN THE RUNNING BROOKS,
SERMONS IN STONES, AND GOOD IN EVERYTHING."

—Shakespeare



DECORATIVE ABSTRACT LANDSCAPES, A PROBLEM IN COMBINING DIFFERENT COLOR HARMONIES BY PUPILS OF D. MAUD BELLIS, INSTRUCTOR, MACDONALD COLLEGE, QUEBEC

The School Arts Magazine, March 1929

Artistic First Aid

MARGARET K. CHEYNEY

Art Supervisor, Media, Pennsylvania

SOME of the rules given in this sketch may seem rather arbitrary to the adult mind. However, I thought it better to keep the statements strong rather than to risk confusing the pupils by qualifications. All violations of the rules shown on the stage should be as flagrant as possible in order that the change should be noticeable when corrections are made.

When the curtains open Mrs. Housekeeper is discovered seated in a dejected attitude in an arm chair. The furniture is badly balanced and placed at many different angles. To get the best effect, there should be two windows and an exit (in addition to the door) at which portieres may be hung.

The pictures should be hung by three cords or wires, the one which hangs over the single nail to be noticeable against the wall, and the two straight ones to be inconspicuous. To correct the method of hanging, the dark cord is taken off the nail and tucked back of the picture, having the two straight wires to hold the picture.

The white curtains should be tacked on strips of wood and these arranged so that they can be lifted down and put up quickly and securely. The long white curtains should be carried out and replaced by straight sill-length ones.

The upholstered furniture should be covered with strongly figured cretonne or similar material. It should be "pin sewed" and that as sparingly as possible, so that it can be removed quickly.

The action on the stage coincides with the reading wherever possible. At times the reader must pause until the current action is finished before proceeding to the next topic.

Mrs. Housekeeper lives in a nice American house with plenty of windows, a good furnace, and all the electrical appliances to help her with her work. Her furniture is of good quality; her curtains and draperies of good material. Many of the pictures in her rooms are beautiful, many of the ornaments interesting and attractive. Despite all this, Mrs. Housekeeper is downcast, disgusted, and discouraged. For, work as she will over her rooms, they never please her. They never are right. Her guests do not praise her home as they do that of Mrs. Homemaker, who lives next door. Why don't they?

Her furnishings are in fact much handsomer and more expensive than those of Mrs. Homemaker. Well, then, why is the house next door so much more attractive? Visitors say of it, "It is so cozy—so homelike,—so restful, so liveable."

"Liveable! That is the word to describe it," thought Mrs. Housekeeper. "Now what is the matter with my house? I fix it, and I change it, but I never like it any way for long. I wish I knew what is wrong."

At that moment there was a ring at the door. Mrs. Housekeeper opened it to admit a quietly dressed, but modish young woman.

"How do you do, Mrs. Housekeeper," she said. "My name is Good Taste. Your neighbor, Mrs. Homemaker, knows me well. If you wish to, you may, too! I have helped thousands of women to improve the appearance of their homes. I am within the reach of every one. The rules that make my power yours are many, but if you learn to know my companions and helpers those rules will be easy for you to follow. Do you want to know us?"

"Indeed I do!" answered Mrs. Housekeeper. "Oh, Good Taste, I will do all that you tell me to, for I am in despair about my home."

"Let me call my helpers," said Good Taste. She opened the door. (*Good Taste leads her helpers forward as she names each.*)

"This one is Convenience; this one, Commonsense; and last of all, Beauty. They are always at your beck and call as well as at mine." Turning she made a sweeping gesture as she said, "Comrades, how do you like this room?"

The three threw up their hands in dismay.

"The curtains!" cried Beauty. "The pictures, the upholstery! They are all going in different directions. The whole room wiggles!"

"Nothing goes in the whole place," said Commonsense.

"Oh, the things to dust!" wailed Convenience.

"Mrs. Housekeeper wants you to show her what you would do to her room to make it to her liking," Good Taste said.

"Where shall we start?" they cried together.

"First of all, let's get the furniture well placed—not too much on one side

or on the other—and the big pieces parallel with the walls." (*Turns to Mrs. Housekeeper.*) "Now while they work, I'll tell you some of the secrets of this game." (*Pauses.*) "The idea is this: all the furnishings of a room should repeat or harmonize with the structural lines of that room. Those are the lines on which it is built. They are vertical (*gestures*), the walls, and horizontal (*gesturing*), the ceiling and floor. Any lines in the room which fight with these are not good. We call curved and slanting lines the lines of motion, and if you have too many of them in a room, it makes the people in it feel restless and uneasy, because, as Beauty says, the room wiggles."

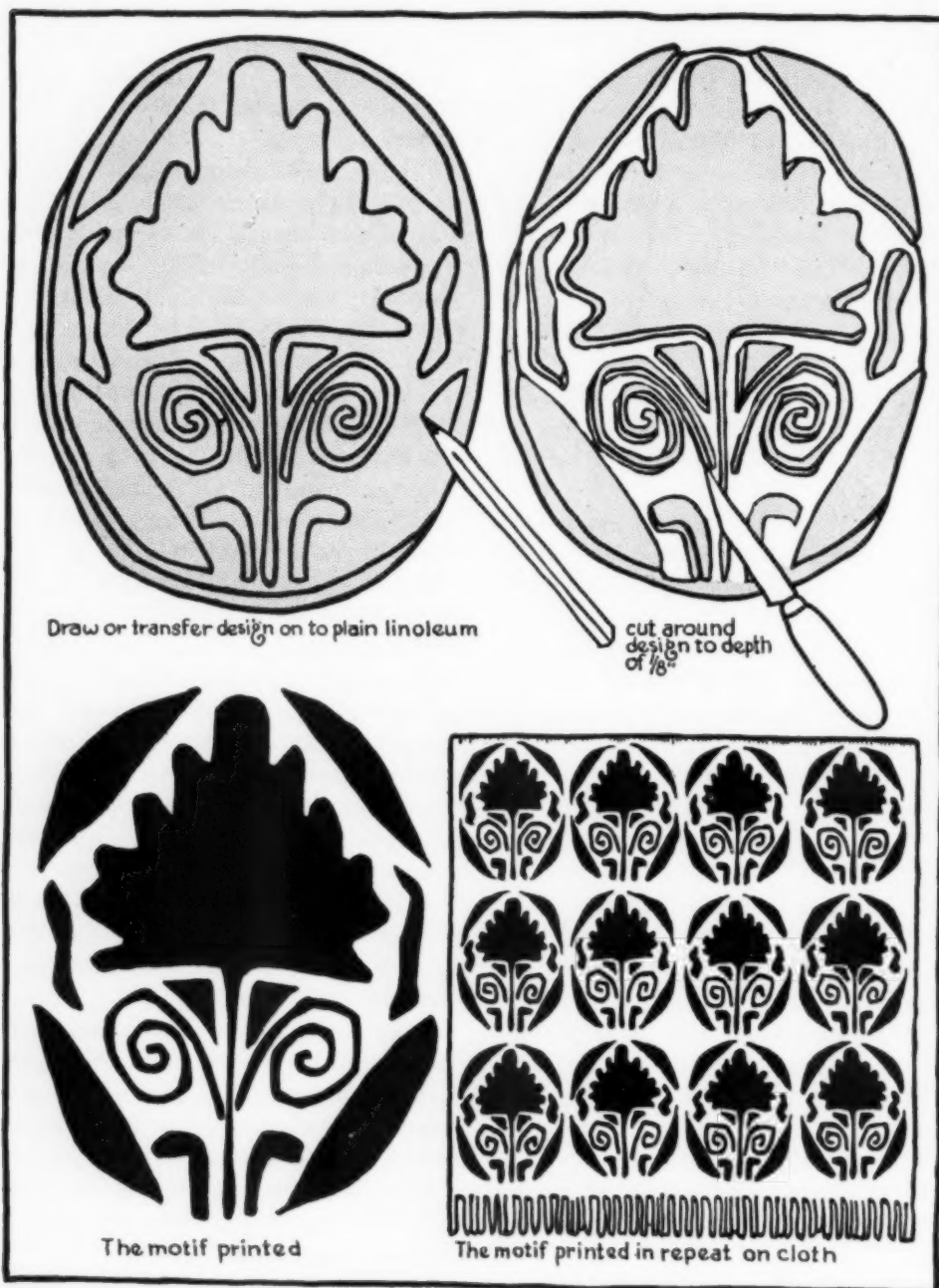
(*Good Taste motions the girls to work on the curtains.*)

"That is also the reason that the girls are letting your curtains fall straight instead of leaving them looped up. Looped curtains are good only when the material is plain and they are in a very large, formal room, like a hotel lounge or a ballroom. The white curtains should come only to the window sill: first, because so much plain white is not beautiful; and second, because they get dirty so quickly at the bottom that they require too much washing.

"The portieres are better plain than figured, for if they are of the same material as the window drapes, they are overdone; if they are of a different design, they clash with the other draperies.

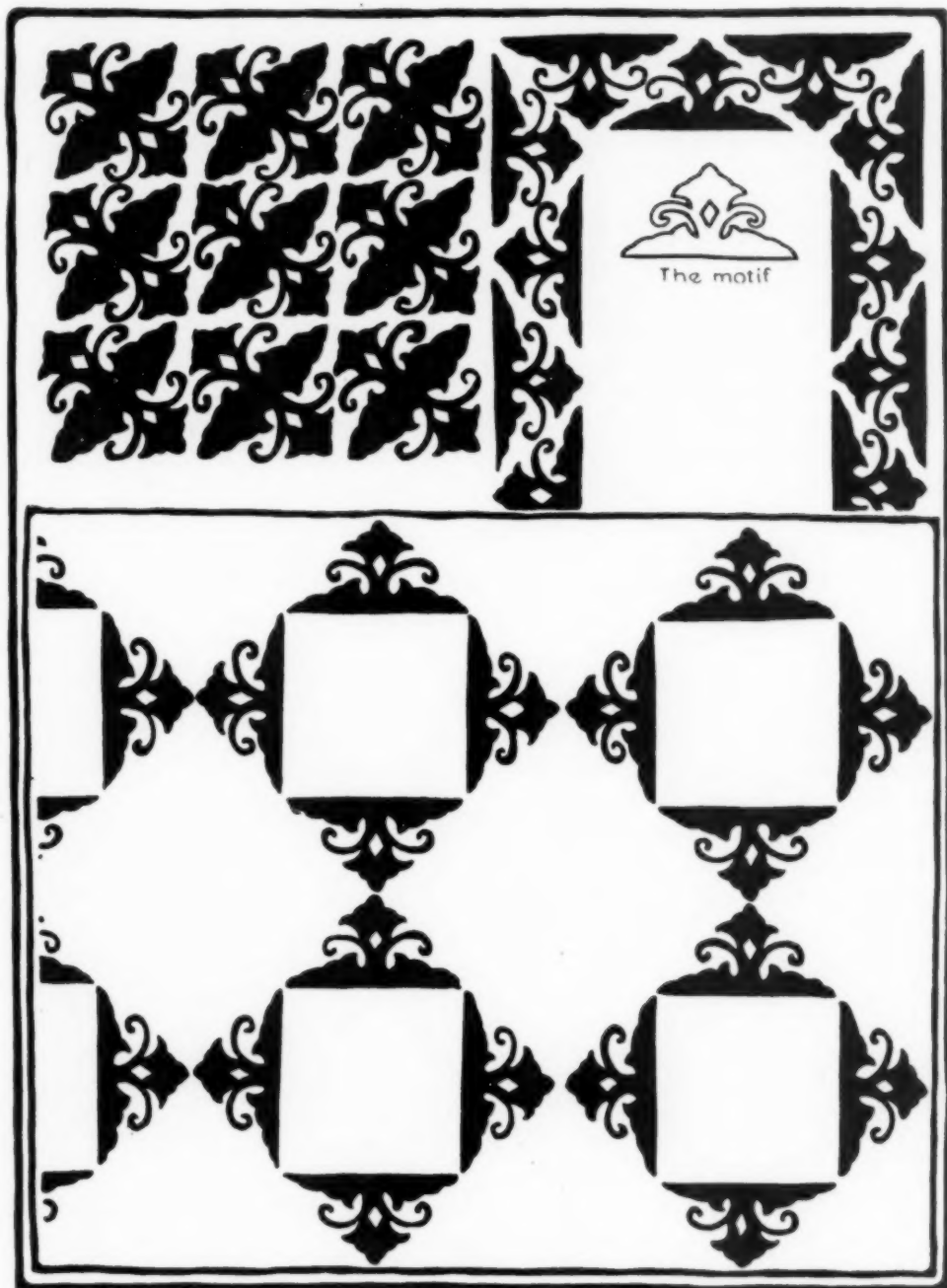
Turning to the girls, who had finished their task, she said, "Now let's get rid of some of the dust catchers."

The three began to carry away those pieces of bric-a-brac that Good Taste pointed out. When they had finished, not half the former number remained.



CUTTING A LINOLEUM BLOCK, PRINTING THE DESIGN, AND MAKING PATTERNS FROM THE PRINT, BY DOROTHY MALLET, ART TEACHER, LOS GATOS SCHOOL, LOS GATOS, CALIFORNIA

The School Arts Magazine, March 1929



THREE DESIGNS PRINTED WITH THE SAME LINOLEUM BLOCK IN DIFFERENT ARRANGEMENTS BY DOROTHY MALLET, ART TEACHER, LOS GATOS SCHOOL, LOS GATOS, CALIFORNIA

The School Arts Magazine, March 1929

"This," said Good Taste, "is the rule about ornaments: reduce the number to those that seem to have been planned just for that room, or that have such associations for you that you want them constantly around you, or that in themselves are so beautiful or interesting that all who see them must enjoy them."

Beauty touched Good Taste's arm. "Can't we fix the pictures next?" she asked. "They make me feel dreadful."

"Yes, indeed," Good Taste agreed. "The method used in hanging these pictures is another instance of lines being out of harmony with the lines of the room. These lines carry your eye away from the picture. The eye is attracted always to the angle made by two lines; therefore it runs right away from the picture, up to the nail from which it hangs. Commonsense will tell you that that isn't right."

"They surely do look better this way" said Mrs. Housekeeper, thoughtfully. "Yes, and they wouldn't be hanging crooked all the time, as they do on one nail."

"We'll take down the photographs too, while we're working on pictures," Good Taste continued. "Unless they are of such great beauty that they are a pleasure for a stranger to see, photographs of one's family and friends do not belong in the room in which you entertain guests, but in your more personal rooms. A photograph in a standard less conspicuously placed is better. However, do you think that the top of the Victrola, from which it must frequently be moved, is the best place for this picture?" (*Moves photograph.*)

"Now, friends, let us see whether our chair and sofa don't look better with

plain upholstery. When the draperies or the wall paper have a very definite design, the furniture is better plain and vice versa. This table cover also offers too much competition." (*Reader to wait for action to finish.*) "Isn't that better?"

"Now the lamps! Here you've made a mistake that is very common. Even the clerks that sell lamps are careless in this. The shade must be in good proportion to the size of the base; otherwise the lamp looks queer." (*Helpers change shades.*)

Mrs. Housekeeper nodded her head. "It is an improvement," she said.

"Shan't we take these away?" asked Convenience, Beauty and Commonsense each one holding out a fancy cushion.

"Yes," agreed Good Taste, "for though they're pretty, they aren't necessary on this cushioned furniture, and they certainly do not suit this room."

Commonsense went over to the mirror hanging on the wall.

"I would like to take this down," she said. "It isn't worth its wall space here."

"Very well," Good Taste answered. "The place for a mirror when it is used for decorative purposes is in a spot where it reflects light from a window and so lightens a dark wall, or where it reflects an interesting bit of furnishing, or a beautiful spot of color. Here a picture would be better." (*Hangs picture in mirror's place.*)

As her three assistants came close to Good Taste, she held out her hands to them.

"These are only a few of the things we know that will help every woman to have a tasteful home," she said. "Whatever you plan for your house, look at

it first through the eye of each of these three: Convenience, Commonsense, and Beauty, and so through mine."

The four moved away.

"Oh, don't leave me!" Mrs. Housekeeper cried. "You can help me so."

"We are yours to command," they answered bowing.

Mrs. Housekeeper's glance ran happily over the room.

"Such a difference in such a little time!" she exclaimed. "My room has never been so attractive. Why, it looks downright liveable. (*Turning to audience*) Don't you like it better?"

(*Curtain*)

Wood-Decoration by the Sugi Process

JULIA W. WOLFE

New York City

A PRACTICALLY new art is that of the Sugi finish. It has come to us from the Japanese. They have a tree called the sugi tree, but of late years it has become almost extinct, and so the clever Japanese emboss other woods to imitate this sugi which took a beautiful finish when it was washed by the ocean waves. One American who visited the Orient made a study of this wood and the process the Japanese applied and he soon discovered their secrets. The American cypress is ideal for this purpose. It is virtually the only one that will stand up under the sugi finish and come out a real artistic triumph.

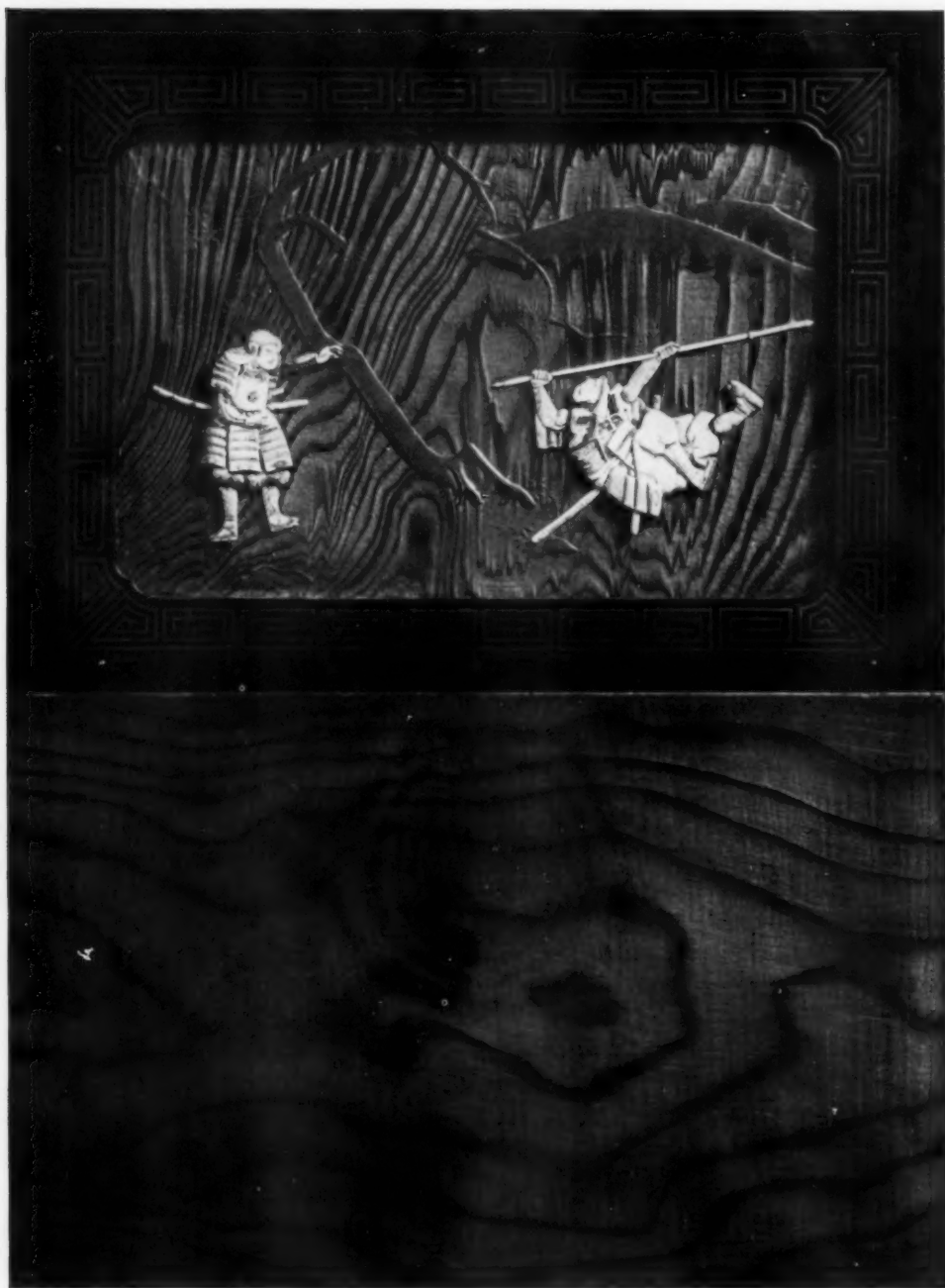
This process of treating cypress is simple and can be done by anyone with just a few tools: a gasoline torch, an ordinary steel wire brush, and a small scrubbing brush. Get the kind of torch that painters and plumbers use.

You will find cypress wood very close grained and when cut into flat-sawed boards shows a beautiful figure. Get wood just as hard as possible, so that when the heat is applied to a board it completely discolors the soft grain. If it be a bit charred, rub this out with the

wire brush. The wire brush will leave the wood entirely covered with a fine powder, and this must be removed with the scrubbing brush. Never use cloth, for this rubs the powder into the wood. After this process you will see the hard grain of the wood standing out in bold relief.

When picking out your wood avoid splits, large checks and unsound knots, and also see that the wood is flat-grained with very little edge grain, with a dry texture. On account of the slightly uneven surface it is difficult to glue the edges of the two boards together as you would with oak, mahogany, etc.; so it is better to limit panelling to ten or twelve inches.

The torch you use should have a large blue flame as hot as possible, since you must work rapidly. If the surface can be charred so quickly that the heat does not go through the board, the result will be better and much time saved. If you can arrange to work with two torches, so much the better. The burning is to color the hard parts of the outer grain only; therefore it is quite important to burn not too deeply. If the charring is



SUGI WOOD FROM A JAPANESE CABINET; THE UPPER PANEL IS DECORATED WITH IVORY AND GOLD LACQUER, AND THE LOWER PANEL IS THE UNDECORATED CYPRESS WOOD, FINISHED BY THE ACTION OF THE WAVES

The School Arts Magazine, March 1929

carried too far the soft parts of the wood will be burned clear through to the next hard grain, and the effect will not be as good.

Every piece of board must be burned and brushed out before it is put into place because of the tendency to warp when subjected to the intense heat of the gasoline flame. Warping under such conditions is perfectly natural and unavoidable. Often wood that is considered absolutely dry still contains about twelve per cent moisture, as much as an ordinary indoor atmosphere. The heat drives this moisture from the burned surface of the wood through to the reverse side. This causes one side to shrink and the other side to swell.

After the boards are burned they should be set aside for at least two days until they are ready for the rubbing process. It is better to do the burning in narrow strips two or three inches wide the full length of the board, rather than to start at the top and work over the full width. The main thing to avoid is over-burning. The ultimate color effect is not controlled nearly so much by the burning as by the general tone; and the rubbing must be done evenly so that the tone does not vary. If the rubbing is done only with the grain, the work will be slow and the tone much darker. The best plan is to go over the board length-

wise in order to remove the black charcoal, and then to rub across the grain. Never should there be any diagonal rubbing. Begin with small pieces of wood and practice a bit and you will soon learn all there is to know.

The final finish depends upon the taste of the operator. If the process is completed after the removal of the powder, the board will be softer in tone and less brilliant than if you use wax, but ordinary floor wax will bring out the full effect of the grain. Apply wax and then polish briskly with the bristle brush.

Some might wish to stain the finished article. These stains darken the wood. An excellent way to give color to the boards is to apply ordinary lead paint of the desired color, and then immediately to remove all that can be rubbed out with cotton waste. Varnishes should never be used. They cheapen the work and the results are far from pleasing.

Beautiful articles may be made with the sugi finish, such as trays, boxes, and furniture. This work may be applied to cypress wood to be used for trimmings for houses. Especially effective are doors and window frames treated by this process. When properly done, this process leaves on the wood the effect similar to that left by the movement of the ocean waves which the Japanese tried to imitate in the beginning.





HOUSE FURNISHINGS AND A SETTING ILLUSTRATING "A
NEW WAY TO TEACH PERSPECTIVE" BY RICHARD ERNESTI

The School Arts Magazine, March 1929

A New Way to Teach Perspective

RICHARD ERNESTI

Director, Public School Arts, Pueblo and Colorado Springs, Colorado

IN EVERY school system groups of children are found who must be approached in a way that will measure their particular capacity, or may we say their degree of interest. Very often perspective in drawing is found rather difficult to express, especially when it relates to some higher form of drawing. For instance, here is an art class group whom to hold back would be wrong—let us say a seventh or even eighth grade group.

Interior decoration is the theme. Some groups are perfectly able not alone to visualize the perspective of a room and its furnishings, but to draw it with ease, while others cannot do so.

Here then is a help for the latter, an easier approach: first of all decide on the size of your drawing or plate to be made of an interior, be it living room, bedroom or bathroom. Show the two walls necessary for this, the rear and one side wall, a bit of the ceiling and of course a part of the floor.

Suppose that the size of your drawing or plate is to be 9 x 12 inches. Do the following: first draw all of line *AB* determining floor and wall space. Now divide the upper part, the wall, into rear and side wall by a line *CD*, giving of course the main space to the rear wall. This line must always be strictly vertical.

It becomes necessary now to show the slope of the side wall, where it meets the floor. Let us draw three or four lines, *EC*, *FC*, and *GC* to determine which is

the best slope, that which looks best or is most pleasing to the eye. Now draw lines on the upper end of side wall to meet the ceiling *LH*, *KH* and *MH*, after having drawn the line *HJ* to give us space for the ceiling. Now stand the drawing at arm's length and most of you will agree that the line meeting the floor best is *GC* and the line meeting the ceiling most satisfactorily is *MH*. When fully satisfied with this arrangement of planes constructed, cut these apart and use them as patterns from which to cut the wall papers, the ceiling papers and the floor. Wall paper patterns with a very small unobtrusive figure do best for this. For the ceiling a plain paper is best. For the floor we use the plain kraft papers or any dark plain oatmeal paper suitable for the color scheme wanted.

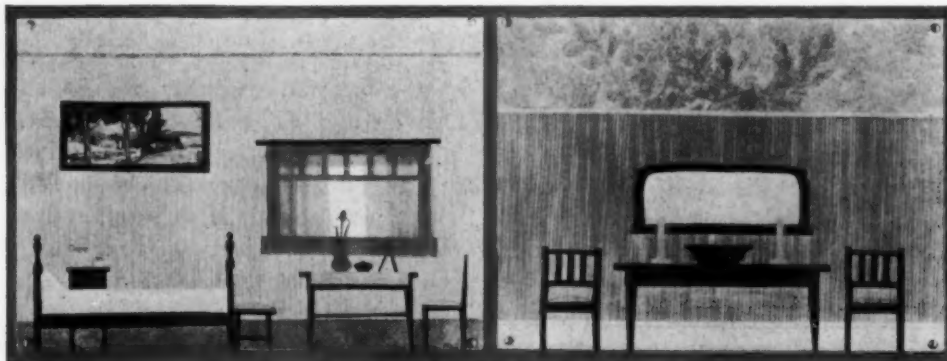
In the meantime, and after discussion of the project, we have sought and selected and cut carefully from catalogues and advertisements of magazines, furniture of all kinds, as Plate 1 shows, in which many selections are shown. Also we have cut out doors, windows, fixtures and such accessories as may become handy to show a fine furnishing of a room. We now select and lay these pieces of furniture and other articles upon our plate of the room and try to find the best place for them, taking great care to find the line movement of furniture to meet correctly the lines of the side wall as well as to fit the straight wall or main wall. If we cannot find colored

illustrations to fit, very often a black and white piece of furniture is just the thing to fit a side wall or the rear wall. In such cases we use it by coloring it with water colors or crayola. When we have satisfied ourselves of a fine arrangement, then we paste the furniture or the doors that give vistas into other rooms or windows into place. Any teacher who wishes to try out this project can easily work out her own detail of presentation and adjustment to guide the class into an understanding of foreshortening of floor and the receding lines of the side walls.

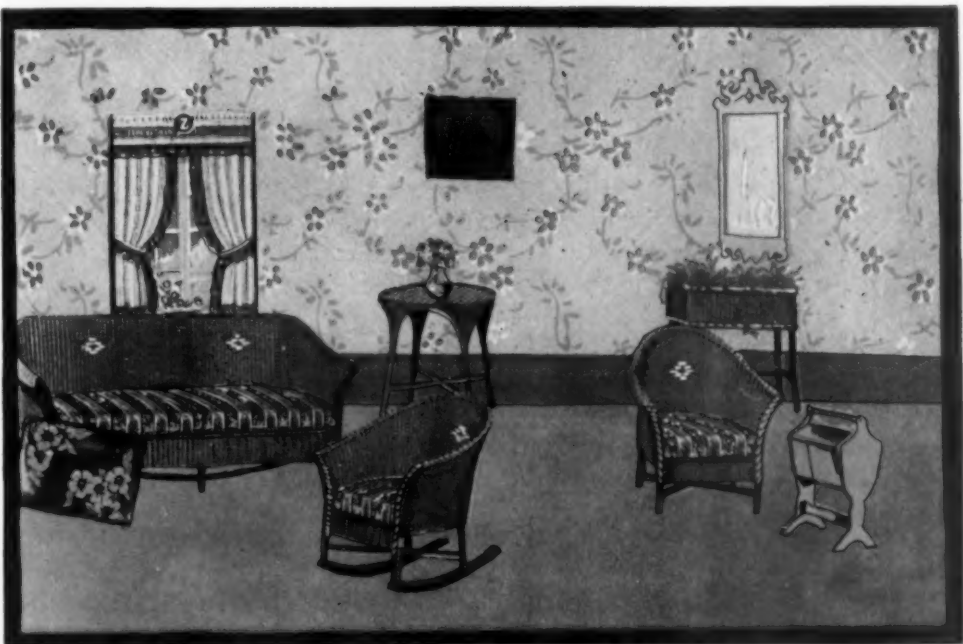
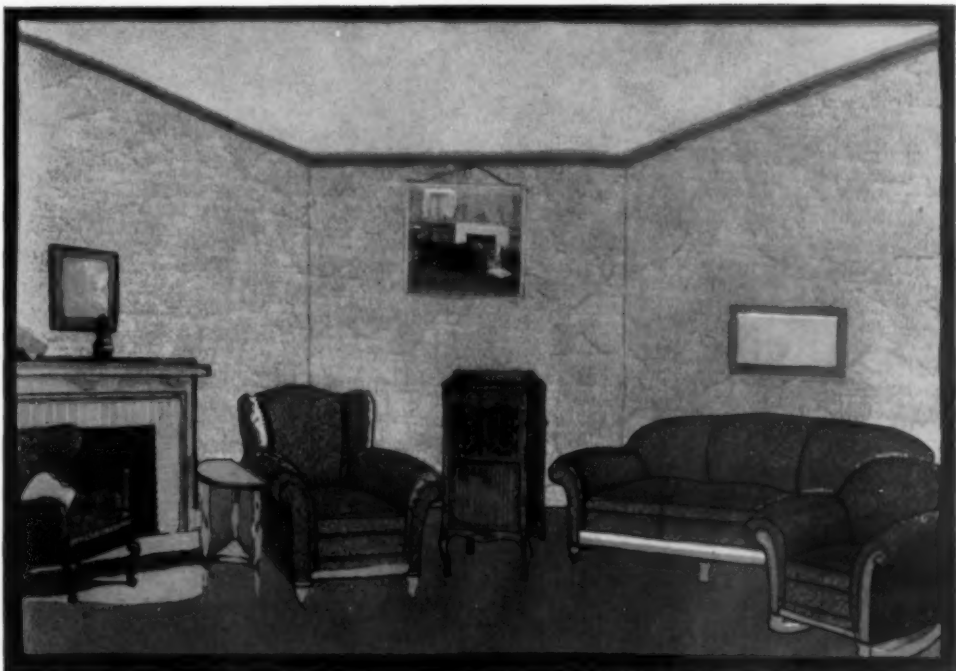
With more advanced groups we have shown three walls, the rear and both sides, and arranged pieces of furniture to fit either side. Rugs and pieces of linoleum can be found in magazines

that may be used sometimes; in fact we try to awaken the ingenuity of the children to invent and make use of various things such for instance as the cutting out of part or a small detail of a landscape from an advertisement and framing same with plain black paper or other suitable material. A mirror may be made from tinfoil and paper frame of suitable color. Where a piece of a back of a chair was missing one of the girls substituted a home-made pillow designed from colored paper fitting into the color scheme, hiding the missing link.

We have found that even higher I. Q. groups enjoyed the work of these arrangements of form and color. It is most certainly a cultivation of taste in composition.

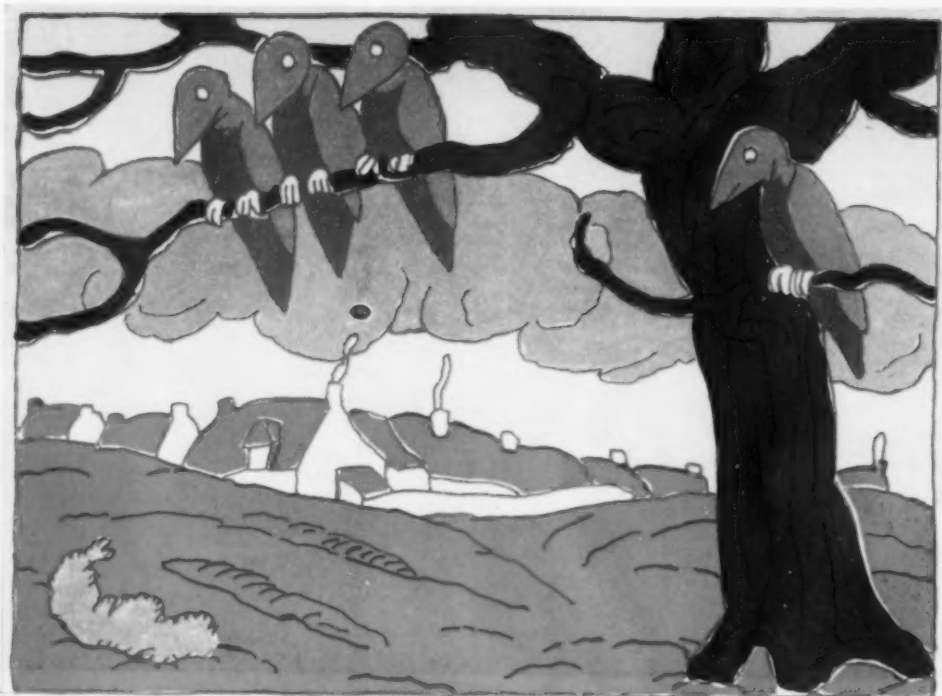


TWO SETTINGS ILLUSTRATING "A NEW WAY TO TEACH PERSPECTIVE" BY RICHARD ERNESTI



ILLUSTRATIONS OF CUT-OUT FURNITURE, ARRANGED IN GROUPS BY RICHARD ERNESTI, TO ILLUSTRATE THE ARTICLE "A NEW WAY TO TEACH PERSPECTIVE"

The School Arts Magazine, March 1929



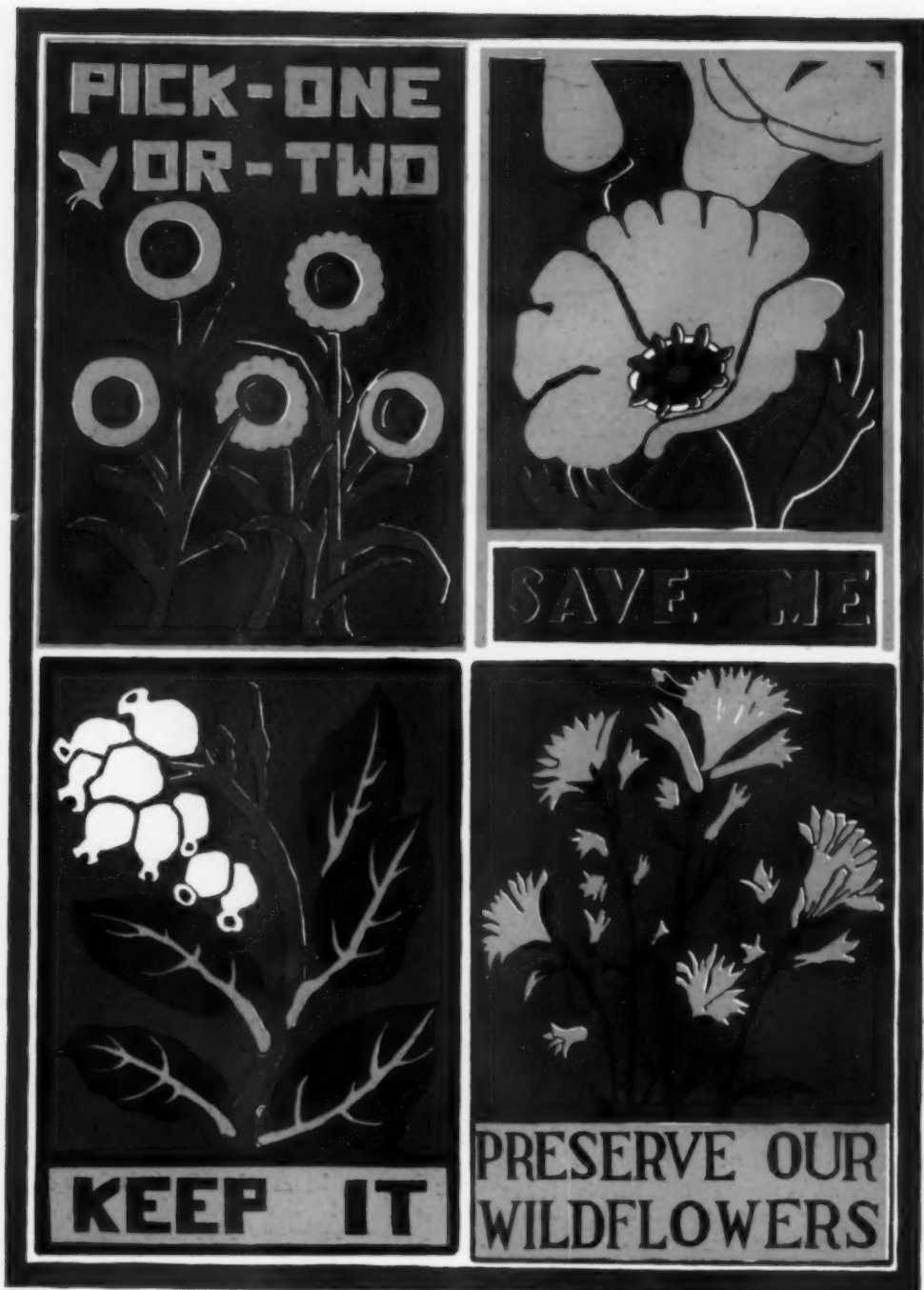
THE WATER COLOR AT THE TOP IS CALLED "CROWS OF THE VILLAGE." THE WATER COLOR AT THE BOTTOM IS CALLED "A SPRING IDYL." BY THE FRENCH ARTIST, VALLANDE

The School Arts Magazine, March 1929



"THE CROW CHASERS." THESE HUMOROUS SKETCHES BY THE FRENCH ARTIST, VALLANDE, WERE DRAWN IN BOLD INK OUTLINE AND PAINTED IN THIN OPAQUE WATER COLOR. NOTE THE SIMPLICITY OF FORM AND AGREEABLE SPACE RELATIONS

The School Arts Magazine, March 1929



POSTERS ON NATURE CONSERVATION BY FREMONT HIGH SCHOOL STUDENTS, OAKLAND, CALIFORNIA, UNDER THE DIRECTION OF WILLIAM S. RICE. THE POSTERS ARE RENDERED IN OPAQUE WATER COLORS AND COLORED CUT PAPER

The School Arts Magazine, March 1929



DECORATIVE BOOK ILLUSTRATION DEVELOPED IN PEN AND INK
AND WASH TECHNIQUE BY CLARENCE BIER.S, CHICAGO, ILLINOIS

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ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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Make-Believe Homes

NELLIE L. FISCHER

Supervisor of Art, Santa Cruz, California

THE eighth grades had drawn houses in angular perspective; applied these in "Better Homes" and "Own Your Own Home" posters; completed notebooks on "Art in the Home;" and were ready for their last two lessons of the term. In order to keep to the idea of homes and yet make the work entirely different we decided to give them a problem in illustrating. The pupils were asked to pretend that they were the illustrators of a new book called "In the Land of Make-Believe." After a discussion of the various make-believe homes to be found in this book they wrote the following sentences on the backs of their 9 x 12 manila drawing paper.

"The giant built his home on the mountain-top."

"The good fairy made her home among the flowers in the dell."

"The old witch built her home in the deep dark forest."

"The fairy princess lived in a beautiful castle by the sea."

"The home of the Black Pirate was on a lonely island."

Questions like these were asked to stimulate the imagination—the pupils were requested to answer them mentally so no two would see the same pictures: "In the first sentence what words suggest the location of the giant's home? Then what building material would he naturally use for the sides of his house? the roof? the chimney? How would the shape of his house differ from ours? What could he use for a door and how would he fasten it to keep out the enemy? What kind of windows would he have and why would he put bars over them? What device would he use for reaching his abode so man would have a hard time following him? How can you show that this house was built on a huge scale as compared to our houses?



THE GIANT HOME



This is the house the Fairy built



THIS IS THE HOUSE THE FAIRY BUILT



THE PELICAN HOME

MAKE-BELIEVE HOMES DESIGNED BY EIGHTH GRADE PUPILS OF
NELLIE L. FISCHER, SUPERVISOR OF ART, SANTA CRUZ, CALIFORNIA

The School Arts Magazine, March 1929

What should be the largest and most interesting thing in this picture?"

"In the second sentence what words suggest the location of the fairy's home? From what material could the fairy make her house so that it would be dainty, delicate and fairy-like? What could she use for a chimney? roof? door? windows? How can you show that this house is very tiny as compared to our homes even though you draw it large on your drawing paper?" Similar questions were asked about the home of the pirate and fairy princess, so that all pupils had definite mental pictures before starting to draw. In some classes each row of pupils was assigned a different sentence to illustrate while in others the pupils were allowed to make their own selection, which suited them better for obvious reasons. No pictures of any kind were shown them; so they had to draw entirely upon their own imagination, the word-picture, or memory. Their ideas were first sketched lightly with pencil and then outlined with black or purple crayola. If time permitted color could be added and titles lettered. There was no time for teaching technique; so the chief points emphasized were originality of ideas and good composition. However, there was an endless opportunity for incidental teaching of drawing as various needs arose in individual cases.

Both girls and boys were simply delighted with these two lessons as they seemed to get a real thrill in creating houses no one had ever seen before and by adding original and clever ideas which no one else in the class had thought of using. The result was not only keen enjoyment by teachers and pupils but also a most satisfactory set

of illustrations. The eighth B classes wished to go on illustrating make-believe stories so we are planning to make illustrated booklets to present to the primary grades; the stories are to be written in the English classes and then illustrated in the art classes.

Our seventh grades had been asked to make posters to help advertise and boost a Pelican Club whose slogan was "Know Santa Cruz County." This club is connected with one of our local newspapers which prints letters from boys and girls who write interesting letters about the history, geography, resources and natural life found in our county.

The outgrowth of these posters was a problem in illustration in order to emphasize more clearly the difference between a simple, forceful poster and a clever, interesting illustration. The pupils were asked to write on the backs of their drawing paper, "Mr. and Mrs. Pelican built their home among the rocks at Bonny Doon." Then questions like these were asked: "What picture does the word 'home' suggest? Would the Pelican family live in the same kind of house as you or I? What building materials could they find along the seashore? What might they use for walls? roof? chimney? door? windows? What can you add to make the home look interesting and different from other homes? What could you have Mrs. Pelican doing in the way of housework? How could Billy, Jr. amuse himself? What do you think Mr. Pelican is doing? Now you may sketch lightly with pencil the Pelican home just as you see it. Make the house the largest and most interesting part of your illustration. Try to think of interesting details which

no one else will think of and let this 'make-believe' house be different from anything you have ever seen or anyone else has ever seen."

The pupils became so interested in this problem and so enthusiastic over the results of their drawings that they asked if we might continue the story and make more illustrations. So the following story just naturally grew with the drawing lessons.

"Mr. and Mrs. Pelican decided to leave Santa Cruz and live at Bonny Doon where the rocks were high and plentiful. Upon arriving at their new homesite they collected all the waste materials they could find along the seashore which might be used as building materials. By clever planning and hard work they soon completed a unique little house which was a real joy to look upon as well as cozy and comfortable within. It had a water-tight roof, thick walls, improvised chimney, interesting door and windows, a pelican radio and even a swing for Billy, Jr.

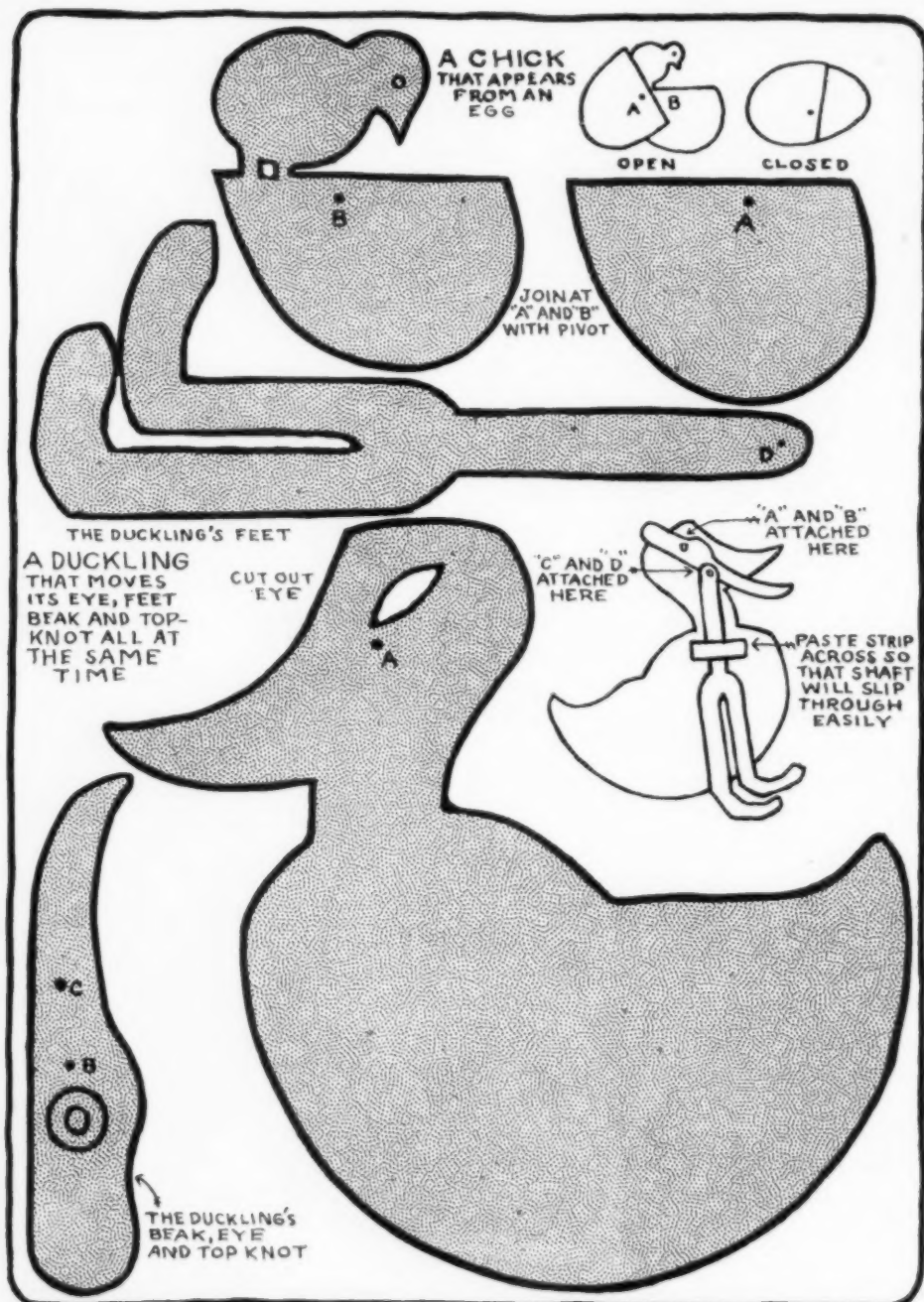
"When summer came Mr. Pelican suggested they spend their vacation on a house boat and drift about as they pleased. 'What is a house boat?' asked Billy, Jr. After his father had explained Billy thought a moment and then asked, 'But how can we have a boat like man when we have no money to buy one?' His father replied that clever birds like pelicans need no money as they can build their own house boat from materials nature provides and from things which are cast up by the sea. 'I see,' said Billy. 'We might find an old shipwreck or make a raft from driftwood and build a house on it from old boxes, barrels, tubs, etc.' So the three Pelicans turned shipbuilders

and soon completed a most interesting and comfortable house boat which was the envy of all the other feathered sea folk.

"After spending many happy weeks on their house boat the Pelicans returned to their home at Bonny Doon just two days before Thanksgiving. They were surprised to find awaiting them a note from Mr. and Mrs. Crane inviting them to spend Thanksgiving Day at Crane's Inn which was built among the reeds near the seashore. Now this home was near Los Angeles and therefore the distance was too great for Billy, Jr. to fly and the house boat was too slow to get them there in time for Thanksgiving dinner. Once again Mr. Pelican suggested they get busy and invent either a boat, an air ship, or a car which would at least carry Billy, Jr. and what do you think these clever birds invented? You couldn't possibly guess, but you may be sure that they were carried safely to Crane's Inn where the Cranes gave them a hearty welcome and later they all enjoyed a fine Thanksgiving dinner."

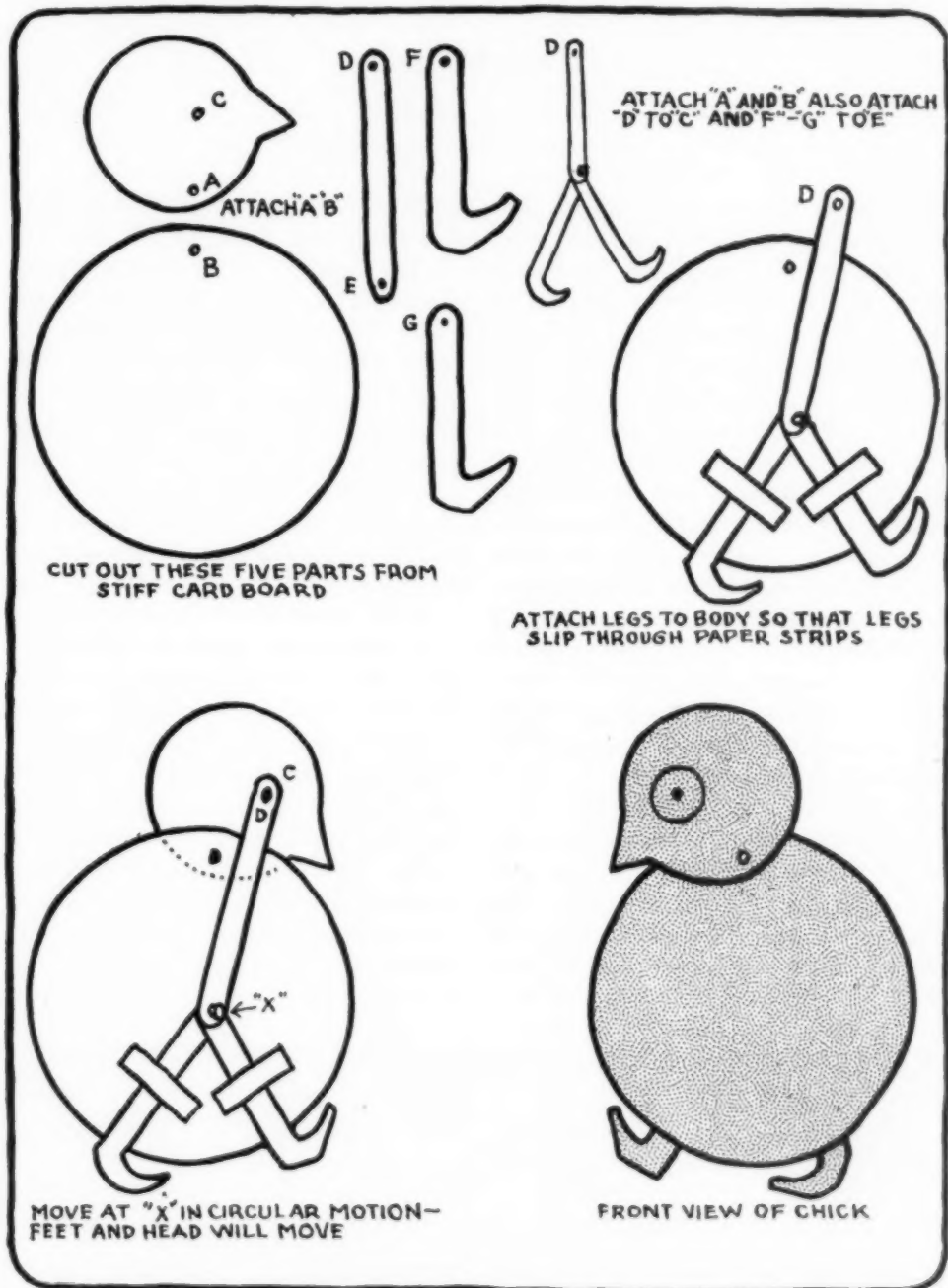
For the second lesson in illustration they took the sentence, "The Pelican family spent their summer on an old house boat," and for the third lesson they could choose either, "The Cranes built their home among the reeds" or "They all enjoyed a fine Thanksgiving dinner."

In all of these illustrations the pupils had to rely on their own imaginations as no pictures were shown except those of pelicans and cranes. While these were free expression lessons, yet many art principles were taught incidentally, and the pupils gained more than just enjoyment in creating these make-believe homes.



ORIGINAL EASTER TOYS FROM CARDBOARD AND PAPER, AN IDEA DEVELOPED IN THE EIGHTH GRADE ART CLASSES OF NELLIE L. FISCHER, SUPERVISOR OF ART, SANTA CRUZ, CALIFORNIA

The School Arts Magazine, March 1929



THE EIGHTH GRADE PUPILS OF NELLIE L. FISCHER WERE VERY CLEVER AT DESIGNING AND MAKING TOYS LIKE THIS

The School Arts Magazine, March 1929

Easter Toys

NELLIE L. FISCHER

Supervisor of Art, Santa Cruz, California

HAVE you ever tried letting your seventh and eighth grades make original paper toys suitable for Easter? If not, try it some time and you will be surprised at the originality and enthusiasm your pupils will show, for at heart we all like to think we are inventors and what a satisfaction there is in creating something which we believe to be entirely original. Of course there always will be some pupils who have no imagination and they can do no better than imitate the example shown to them.

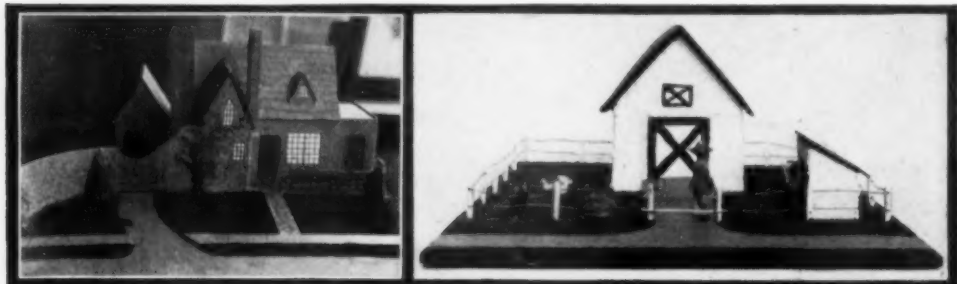
Preceding the Easter problem it would be well to give a review lesson showing easy methods of drawing rabbits, chickens and ducks so that the pupil will not be handicapped by this part of the problem.

Before presenting the problem, one or two toys worked out by the teacher might be shown to arouse interest and to stimulate the imagination. The problem is for each pupil to invent an Easter toy which will amuse little

children. It might be a duck which can open and close its bill (No. 1), stretch its neck (No. 2), or roll its eyes; a chicken which has a removable hat and umbrella (No. 3), or can move its head, wings and feet; a rabbit which can move its ears, legs, eyes, or tail (No. 5); an Easter egg which can be opened and a chicken or rabbit pulled out; a cart filled with Easter eggs drawn by a duck which can step along on a table; or any other toy which shows new, clever ideas.

In our classes many ingenious devices were worked out, especially by the boys who tried to see how many parts could be made to move by pulling or pushing one lever. Naturally the most cleverly worked out toys were taken home so that we can send reproductions of only a very few of the many toys made last Easter.

The materials used were 9 x 12-inch manila paper, tag board, crayons, poster paper, paper fasteners, scissors and paste.



TOY STUCCO HOUSE AND OUT-BUILDINGS FOR THE PLAY ROOM,
DESIGNED BY VERA B. EDWARDS, KENDALLVILLE, INDIANA

Where the Wee Folk Dwell

VERA B. EDWARDS

Kendallville, Indiana

NO LESS than sheer delight would a toy stucco house and other buildings for the playroom bring to any little child. No less than marvel would they be to his or her playmate friends. They are made of wallboard, cardboard, glue, light weight metal brads, sand, sawdust, thin pine boards, green spool wire and flat paint.

For foundations both the barnyard and the lawn will require a piece of wallboard a yard square. Determine where the buildings are to stand and draw on the surface of the boards outlines of walks and driveways with a soft pencil. Apply a liberal coat of glue wherever there is to be a driveway and over this sprinkle a coating of coarse unsifted sand to get the effect of gravel. Where cement walks are wanted, sprinkle over the glue a very fine sand. Where a flagstone walk effect is desired, cut out strips of cardboard one inch wide, glue them in place, spread with glue and sprinkle with fine sand. When dry, mark the tops in flagstone effect with black paint.

When the walks and driveways are completed, prepare the lawns. Coat the wallboard with glue, sprinkle thickly with a fine sawdust and when dry paint with grass-green paint to imitate grass.

Stucco buildings can be any size desired if kept in good proportions. The barn shown in the illustration is twelve inches from floor to peak of roof and seven and one-half inches from ground to eaves. The roof projects one

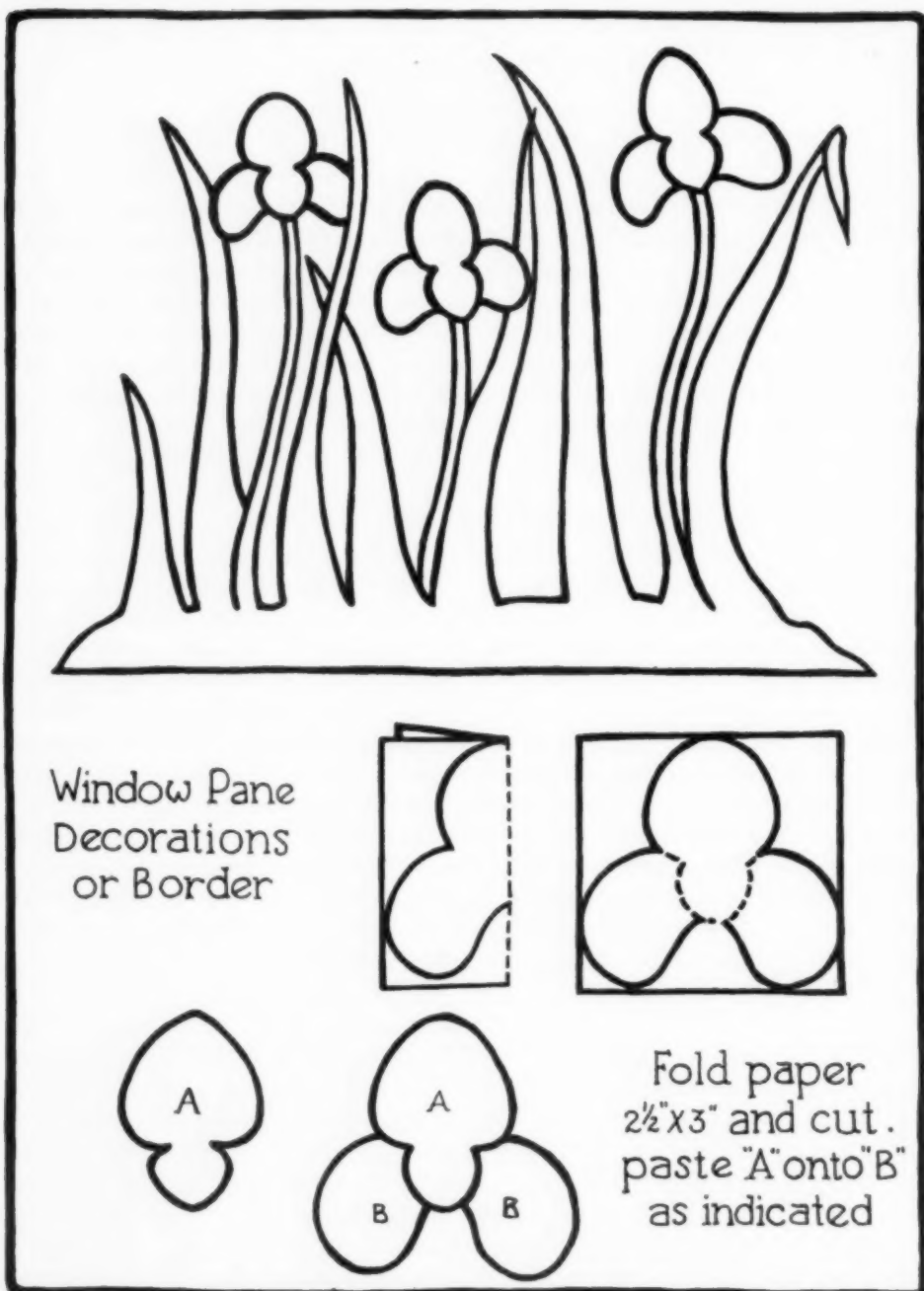
inch beyond the ends and sides of the barn. Each side of the roof measures fourteen inches from front to rear and seven and one-half inches high. The small window above the door is two inches long and an inch and a half high. There are four windows on each side, each one an inch square.

The shed is seven inches high in front, six inches high in the back, eight inches from front to rear, and eight inches wide. The opening all the way across the front is six inches high and the siding above the opening two inches deep.

Cut the various parts from cardboard following the measurements given. Draw in the windows, doors and other openings with a pencil and either cut them out with a sharp knife or indicate them with paint.

Fasten the different parts of buildings together with light metal brads and glue. Permit to dry thoroughly; then apply to the entire outside, except doors and windows, a coat of glue and over this sift fine sawdust; when dry paint with a coat of flat white paint. Paint the windows and doors white and green and the roof black.

The same methods of construction as described for the barn are employed here. The foundation of the main part of the house measures twelve by ten inches by ten inches high; the front of wing four inches wide and twelve inches from base to peak. The main roof is fourteen inches long and eight inches from eaves to peak. The roof of the



WINDOWPANE DECORATION IN CUT-OUT COLORED PAPER,
DESIGNED BY LEONICE EDITH MATHEWS, RICHMOND, CALIFORNIA

The School Arts Magazine, March 1929

dormer window is three inches high; the chimney is one inch square and sixteen inches high. The garage is five inches wide, eight inches from front to rear and twelve inches high.

Mark doors and windows with a ruler and pencil. Paint the windows white and indicate the many panes by painting in black mullions. Indicate the door hinges, latches, knocker and up and down boards with black paint. For the fence,

cut a strip of cardboard three inches wide and shape as shown. Mark hinges and lock of gate with black paint. A piece of cardboard two inches high forms a neat "stone wall" enclosure at right front of the house. Black paint and sand represent stones. "Stucco" the outside of house and the fence with glue and sand. The shrubbery is cotton dyed green and glued fast to the walls and fence.

A Garden Cut-out

LEONICE EDITH MATHEWS

Richmond, California

MANY interesting results may be obtained in primary art by combining paper cut-outs with water color washes. An entire cutting lesson may be made from various shades and tints. The edges of a wash may not be within the margin, but who can tell that after it has lost its identity in a Japanese lantern, a lamp, a landscape, flowers, or any number of interesting subjects.

The children become interested when they discover how these easy water color lessons are transposed into a poster of interest. Children are as anxious to know where their efforts are leading them as are adults and it is advisable for the teacher to display a finished poster. Then as each step progresses there is a

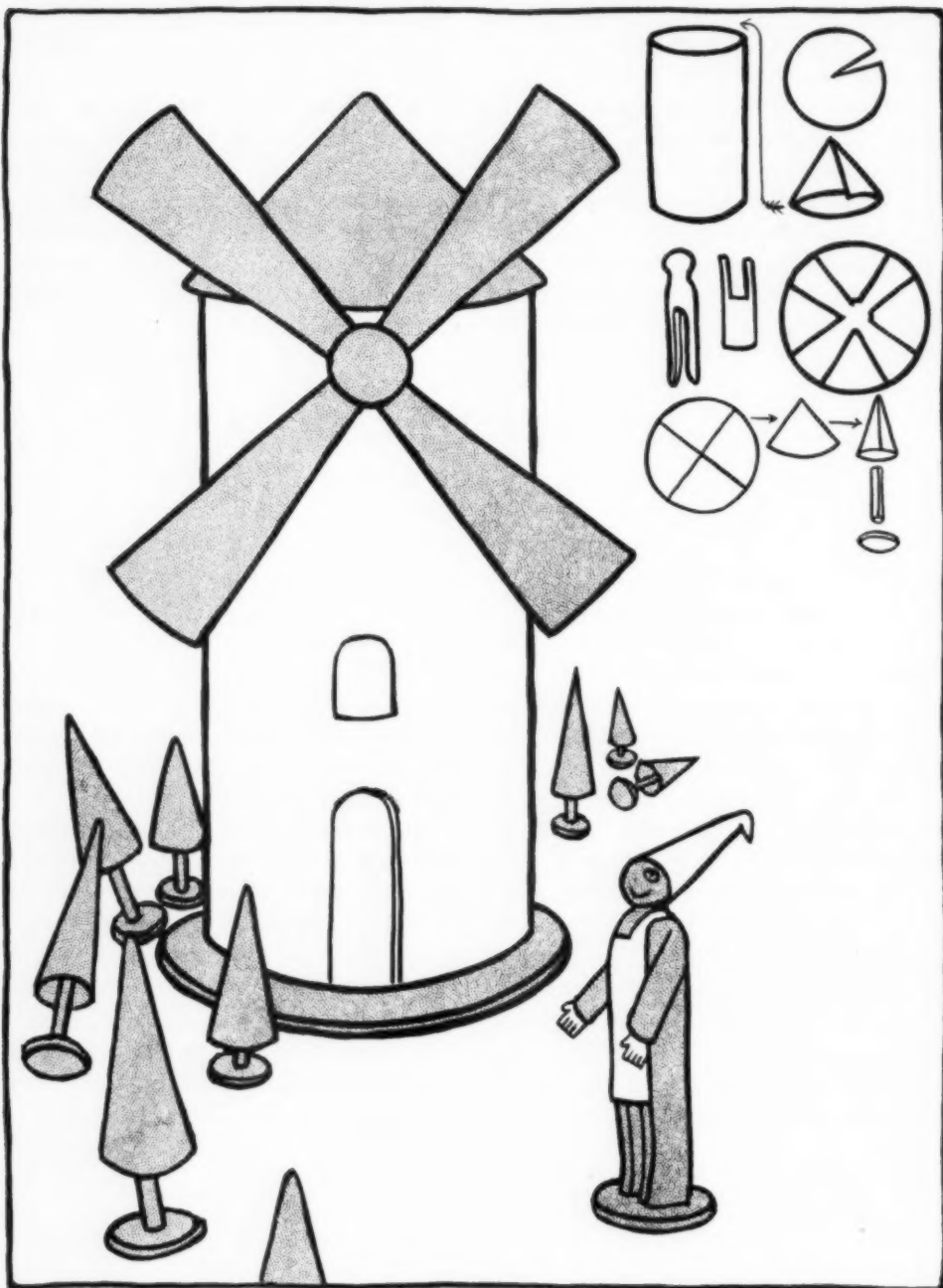
sense of satisfaction and pride that the progress compares favorably with the one on exhibition.

The water colors will prove a boon to the teacher who is limited in an abundance of color paper. However, lessons may be carried on effectively by using the shades and tints of water color.

The accompanying iris flower design for window decorations or a border is made according to the directions on the diagram. The flower is effective in dark purple and lavender or in two shades of blue and the leaves are dark green. The grass in which the irises grow is cut from light green paper. The children should be encouraged to create freedom of curves in working out this garden problem.

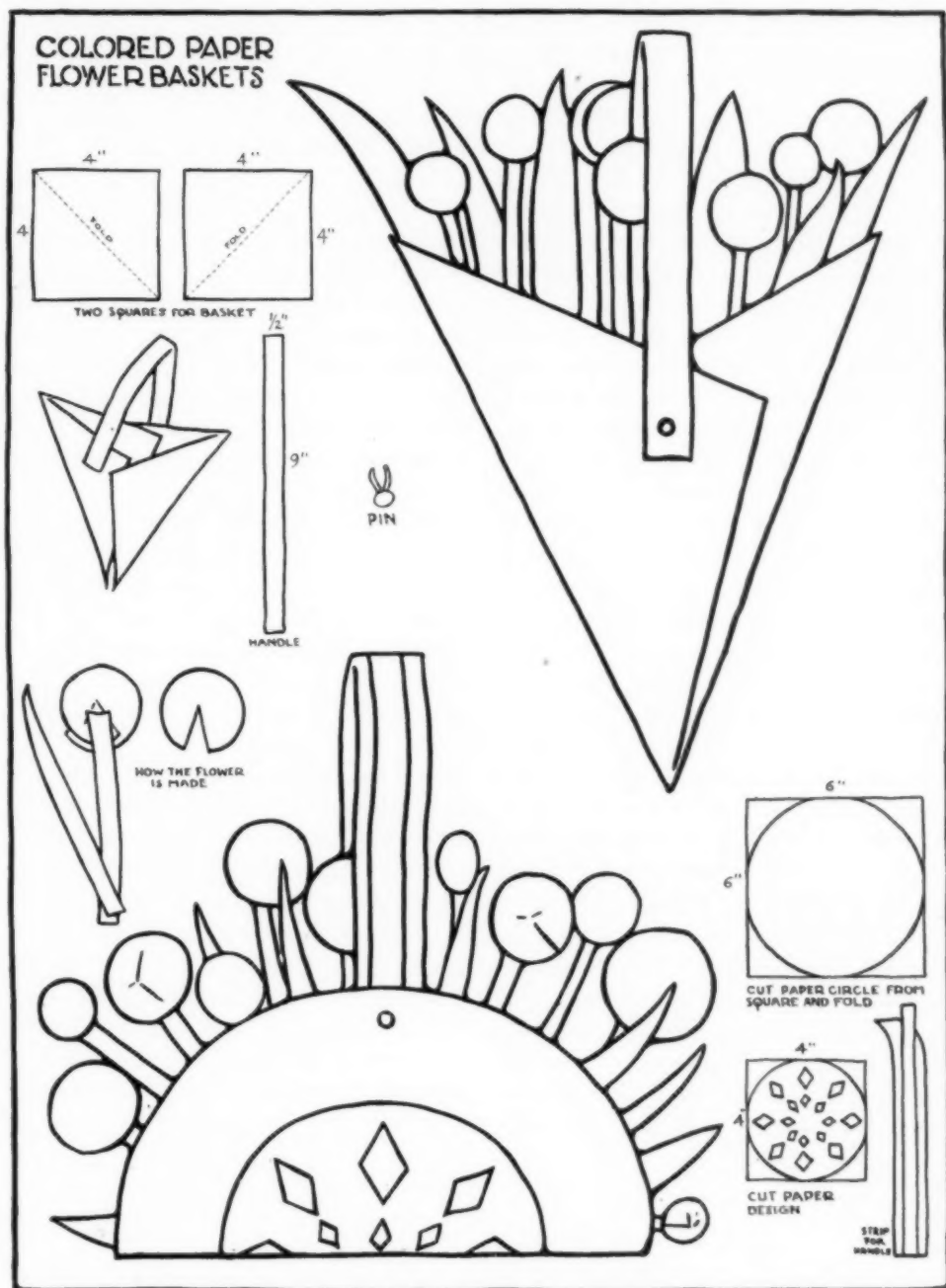


CUT PAPER SETTING



MILL-HOUSE IS CONSTRUCTED FROM ROUND PAPER CARTON. THE MILLER IS A CLOTHESPIN. THE MILL-ROOF, TREES, AND MILLER'S CAP CONSTRUCTED IN THE SAME WAY. PASTE PAPER ARMS, APRON, CAP AND CARDBOARD STAND ONTO CLOTHESPIN

The School Arts Magazine, March 1929



COLORED PAPER FLOWER BASKETS, A SPRING GARDEN PROBLEM FOR THE SECOND GRADE, STANFORD GRAMMAR SCHOOL, STANFORD UNIVERSITY, CALIFORNIA

The School Arts Magazine, March 1929

Paper Garden Tools

BESS ELEANOR FOSTER

Supervisor of Art, Minneapolis, Minnesota

IN THE early spring when Father spends his evenings poring over a flower catalog and his Saturdays and holidays "landscaping" the garden, the little first grade gardener is inspired to make himself a set of garden tools—hoe, rake and spade. Illustrated are two separate sets which he can easily make himself with just a very little help from teacher.

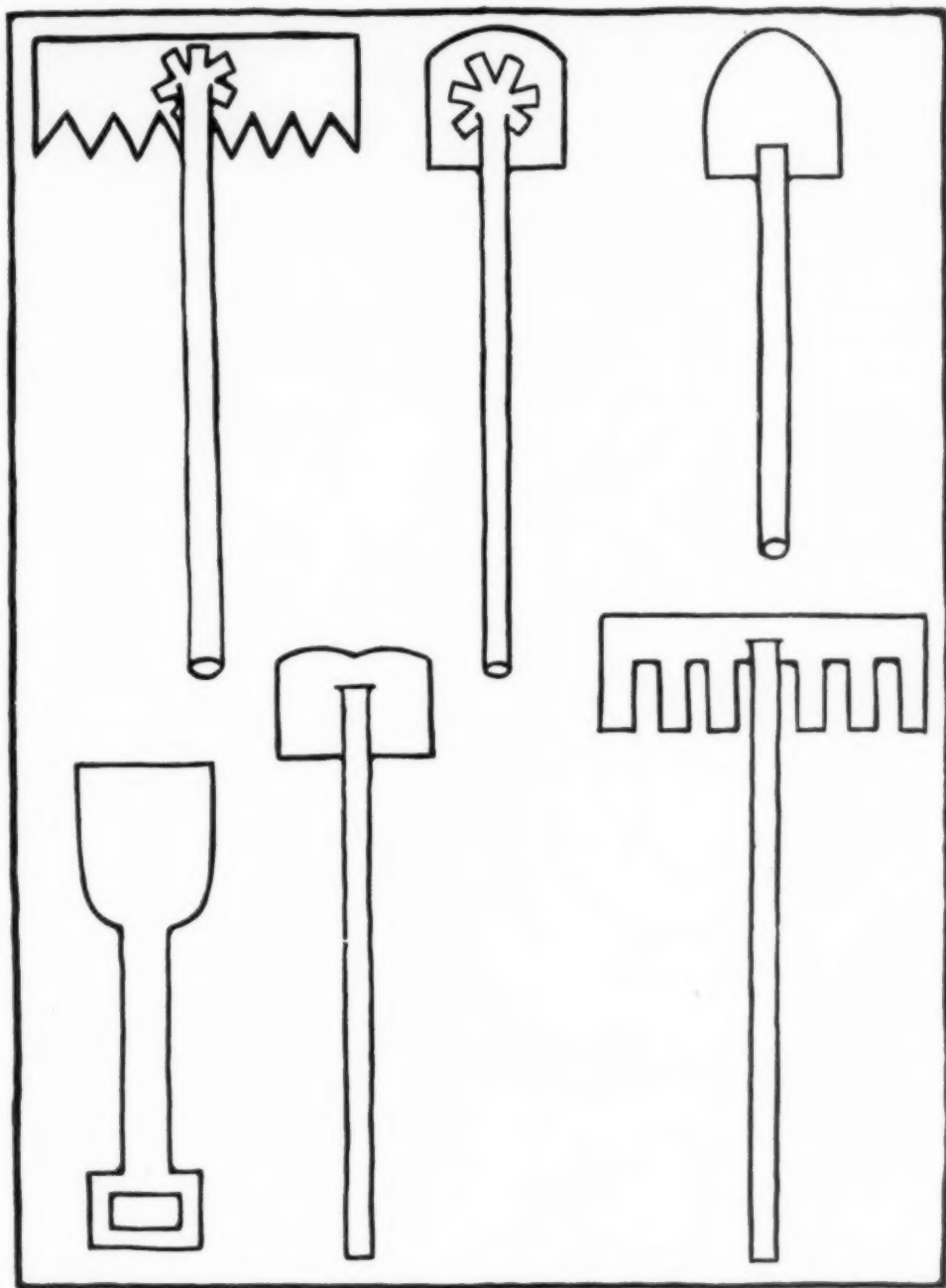
If the small gardeners haven't yet learned to use a ruler the teacher can make working models for the children to copy. For the rake and hoe from the first set illustrated, the handles are made from strips of manila paper two inches wide by seven inches long rolled tightly around a nice long pencil, and pasted along one edge to hold the roll in place. One end of the handle is clipped up a fraction of an inch all the way round like a coarse fringe and these little edges bent back and pasted against the teeth of the rake or the blade of the hoe. The rake teeth are made by folding a stiff paper two inches by three inches in the middle lengthwise and cutting out saw teeth along the open edge of the fold, and the hoe blade is cut from a paper one and one-fourth inches square and suitably rounded for the blunt edge of the blade.

The spade handle is shorter—only four inches long by two inches wide and is rolled similarly around a pencil. Instead of fringing the end, it is clipped up in only two places, and the spade inserted between the slits in almost the same way as a blacksmith puts a handle on a real spade. The spade is cut from a one and one-half inch square rounded off at the bottom edge.

The second set of tools is perhaps simpler to make, the handles being strips of stiff paper or light-weight cardboard seven inches by one-half inch for the rake and hoe and the whole shovel is cut out from a strip five inches by one and one-half inches as shown in the diagram.

The handles for the rake and hoe are inserted into slits in the heads of the tools, and the small edge of the handle which goes through the slit is bent down and pasted so the tiny rake and hoe will lie with the sharp edge and sharp teeth down, the way Father's garden tools lie when he has stopped his work at dinner time. The small hoe may be very attractive with a colored blade, and a little red or green rake is much more efficient than any ordinary tool.





TWO SETS OF PAPER GARDEN TOOLS SUBMITTED BY BESS ELEANOR
FOSTER, SUPERVISOR OF ART, MINNEAPOLIS, MINNESOTA

The School Arts Magazine, March 1929

ARRANGEMENTS OF BIRD HOUSES



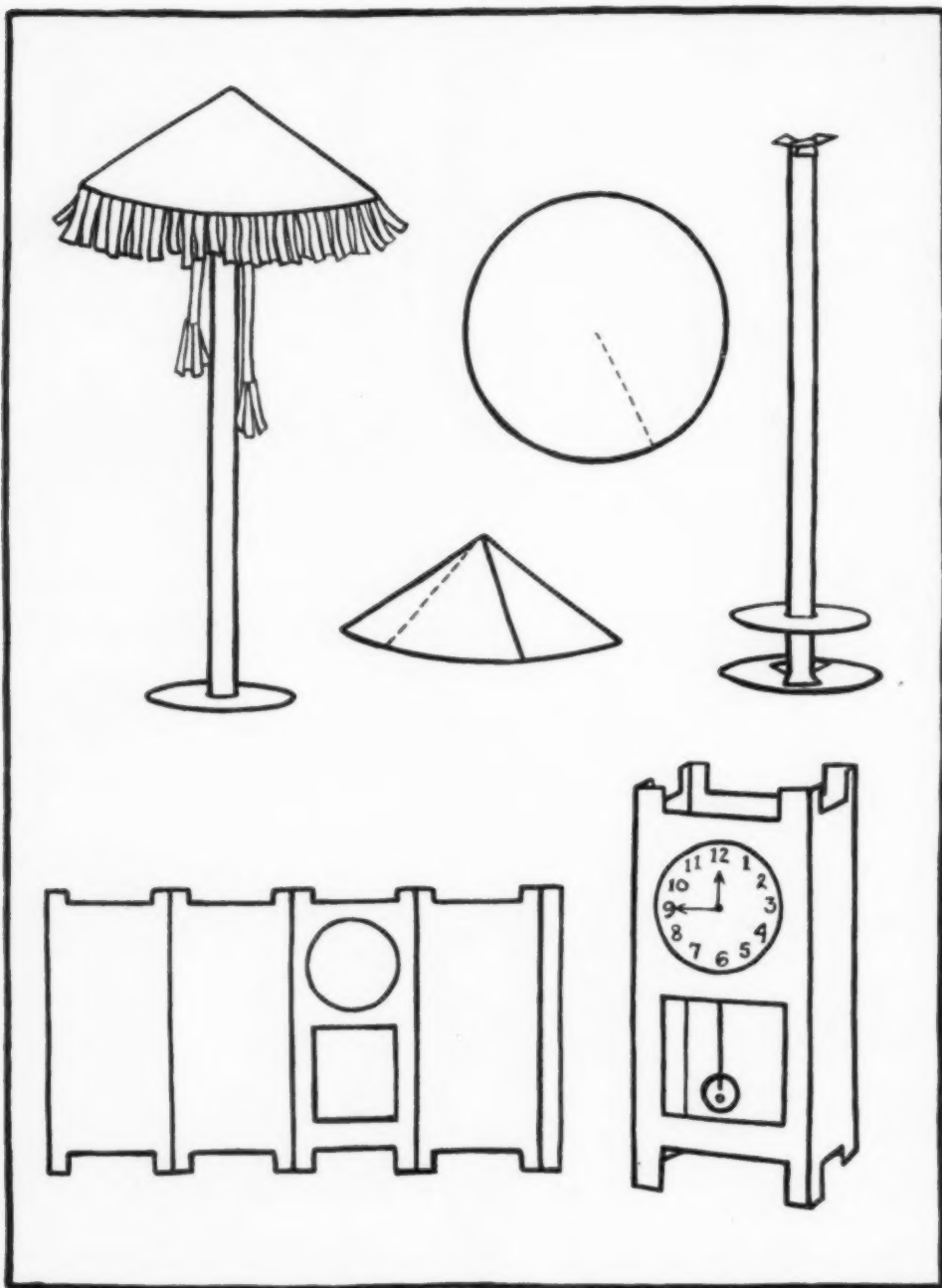
ILLUSTRATION SHOWS VARIOUS WAYS OF SETTING BIRD HOUSES IN YOUR TREE GARDENS. ALSO HOW TO CONSTRUCT BIRD HOUSE FROM A STARCH BOX AND A TIN CAN TO OBTAIN A CURVED ROOF

The School Arts Magazine, March 1929



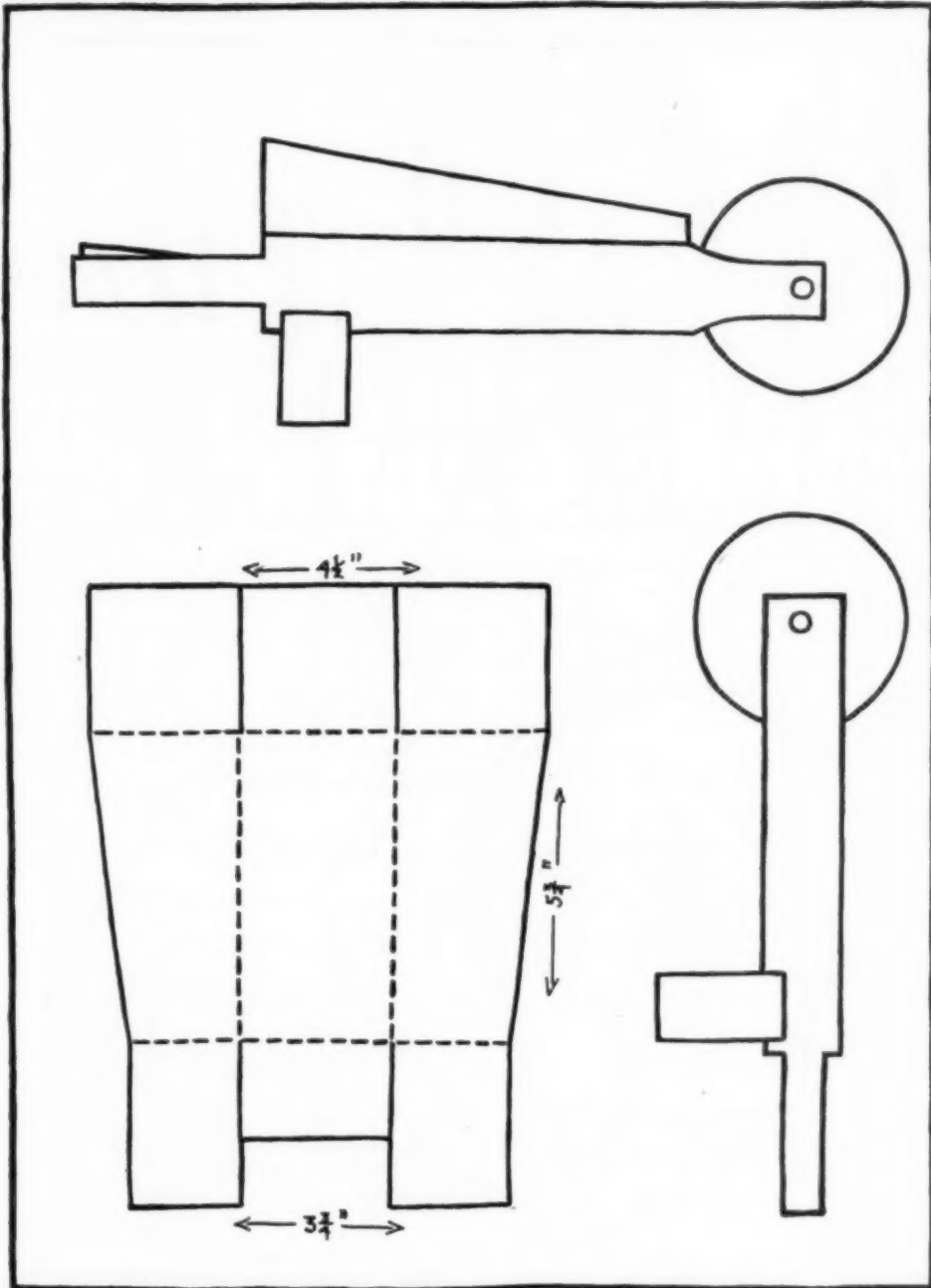
SIX GARDEN POSTERS DESIGNED IN THE ART DEPARTMENT
OF CORCORAN SCHOOL, OKLAHOMA CITY, OKLAHOMA

The School Arts Magazine, March 1929



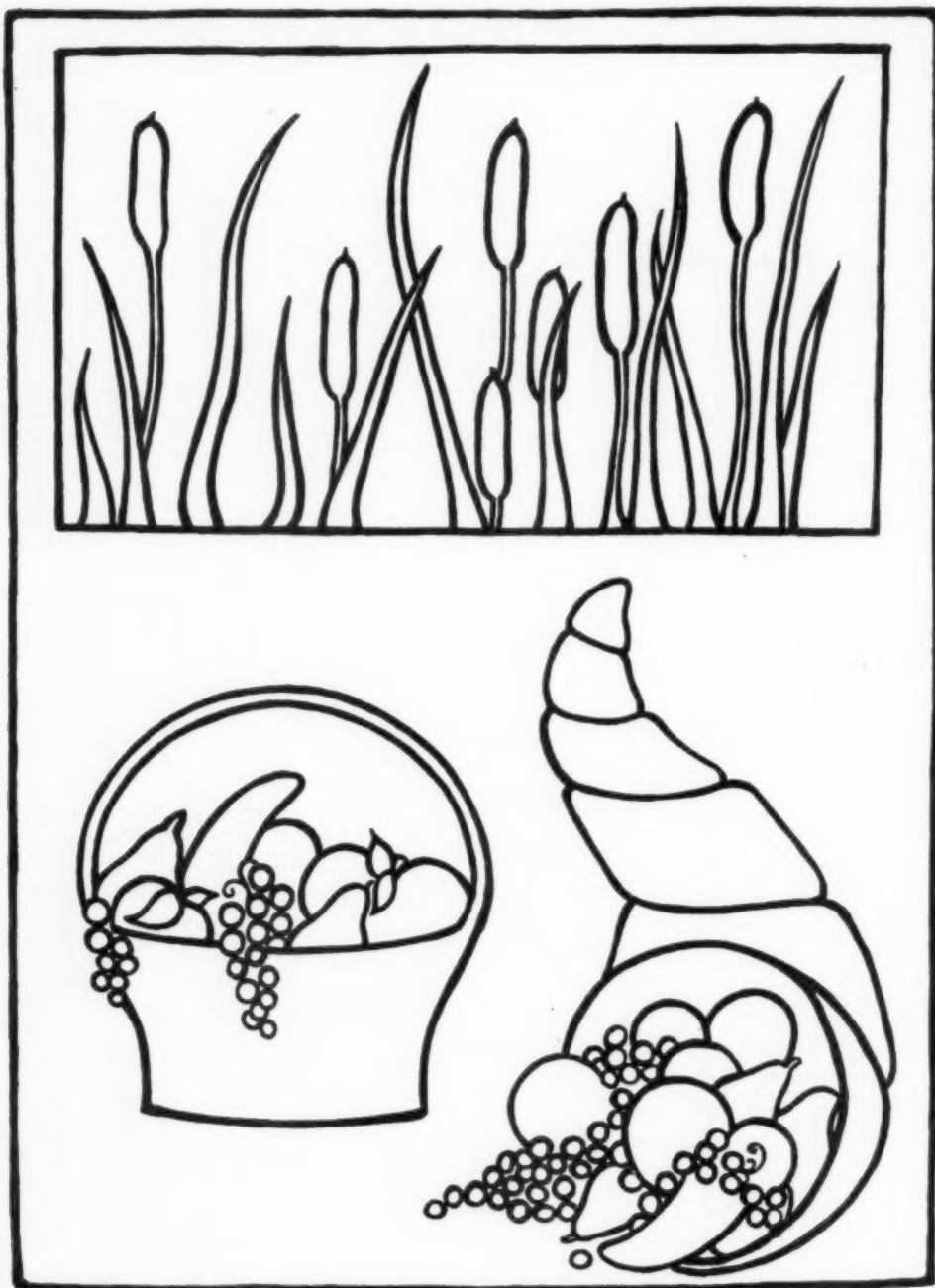
A DOLL HOUSE FLOOR LAMP AND CLOCK FROM MANILA PAPER. THE STEM OF THE LAMP IS A TUBE OF ROLLED PAPER TO WHICH THE LAMP SHADE IS PASTED. THE CLOCK IS FOLDED AS INDICATED AND A BUTTON SUSPENDED FROM THE BACK OF THE DIAL FORMS A PENDULUM

The School Arts Magazine, March 1929



MAKE THE BODY OF THE WHEELBARROW AS INDICATED ABOVE, FOLDING ON THE DOTTED LINES AND CUTTING ON BLACK LINES. THE TWO SHAFTS ARE PASTED TO EACH SIDE OF THE BOX-LIKE BARROW AND THE WHEEL TURNS BETWEEN THE SHAFTS ON AN AXIS OF A ROUND-HEADED PAPER FASTENER

The School Arts Magazine, March 1929



WINDOWPANE DECORATION FOR THE SCHOOLROOM, BY PHILOMENE CROOKS, DULUTH, MINNESOTA

The School Arts Magazine, March 1929

Utilizing Children's Work for Window Decorations

PHILOMENE CROOKS

Duluth, Minnesota

ATTRACTIVE window decorations appropriate for the different months of the year can be made from colored cut-out paper designs. A basket of fruit for the month of September, cat-tails for October, a Horn of Plenty for November, and candles for December have been very successfully worked out by children of the lower grades.

For the fruit basket, the basket was cut from brown tonal paper and the fruits from their own colors of the same kind of paper. The cat-tails and leaves are similarly cut out and are then lightly pasted to the window panes. For variation the cat-tails were cut from children's paintings. They were first painted yellow, then red over that and then the red was followed by a coat of blue, a combination of colors which

produces lovely browns and violets.

For the Horn of Plenty again the children's paper cuttings of the various fruits and vegetables can be used. The arrangement of these will also afford interesting lessons in color harmony. The horn is of black or brown tonal paper. Silver paper was used for candle circles with green or red tissue paper for a background. The candles themselves were from green or red tonal paper, the opposite color to the background being more effective; the flame was of orange tonal paper.

These windowpane decorations add greatly to the festive holiday spirit of autumn and winter, and the children's pleasure in making the room gay and attractive makes such problems intensely interesting to them.

My Garden

GRACE LOWREY DAVIS

*I can shut my eyes and see
Just the garden it would be.*

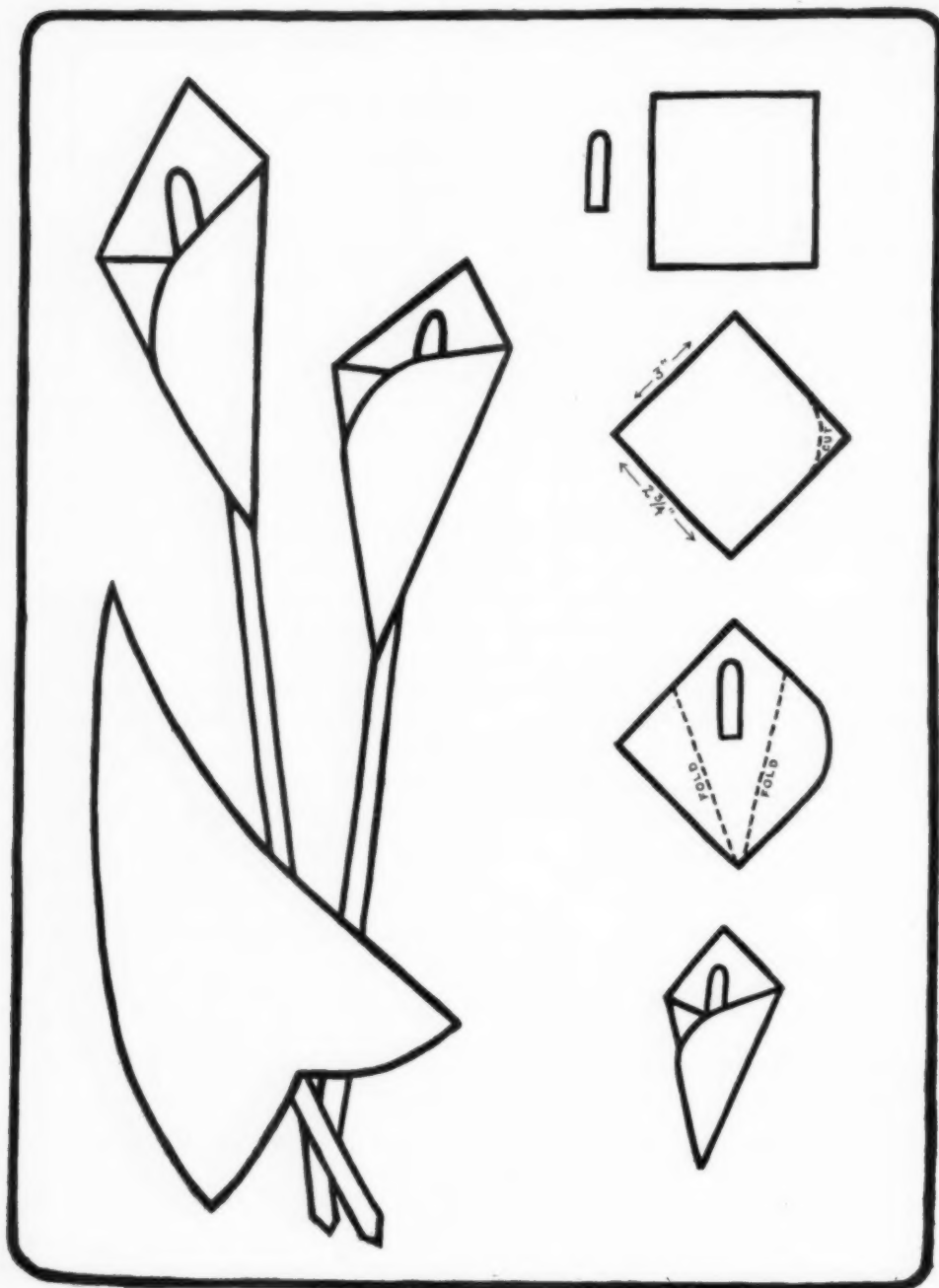
Wallflowers blooming in the spring,
Brown and gold aglow;
Later London pride would come
Neatly in a row.

Brilliant larkspur flashing blue,
White and coral phlox,

Soon to be outgrown and hid
By giant hollyhocks.

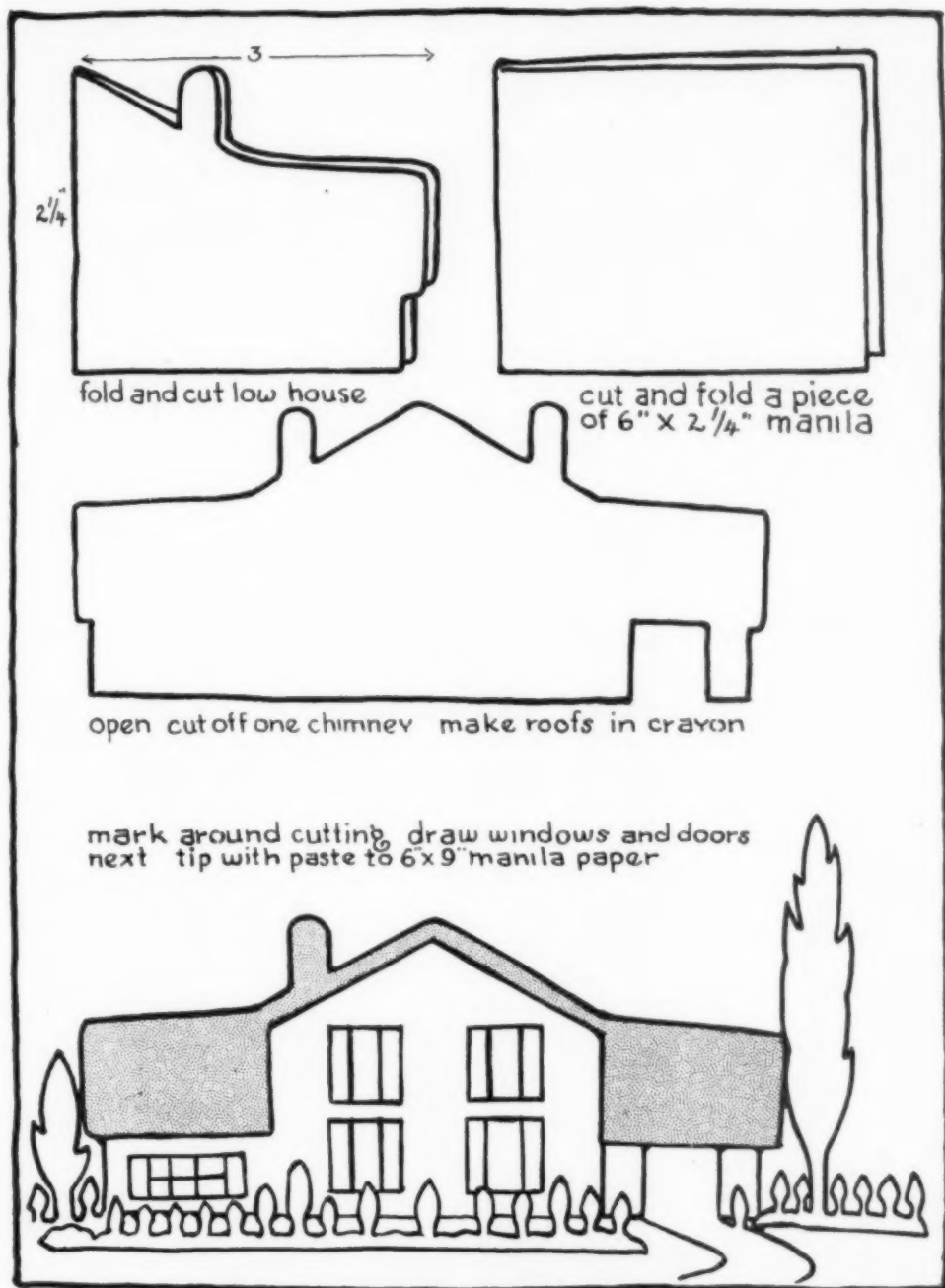
These and many more I'd have,
But if not God's will—
I still have geraniums
Growing on my sill.

*I can shut my eyes and see
Just the garden it would be.*



CALLA LILIES BY HELEN REDCAY SNOOK, NEWTON, NEW JERSEY. THE FLOWERS ARE WHITE, THE PISTILS YELLOW, AND THE LEAVES GREEN

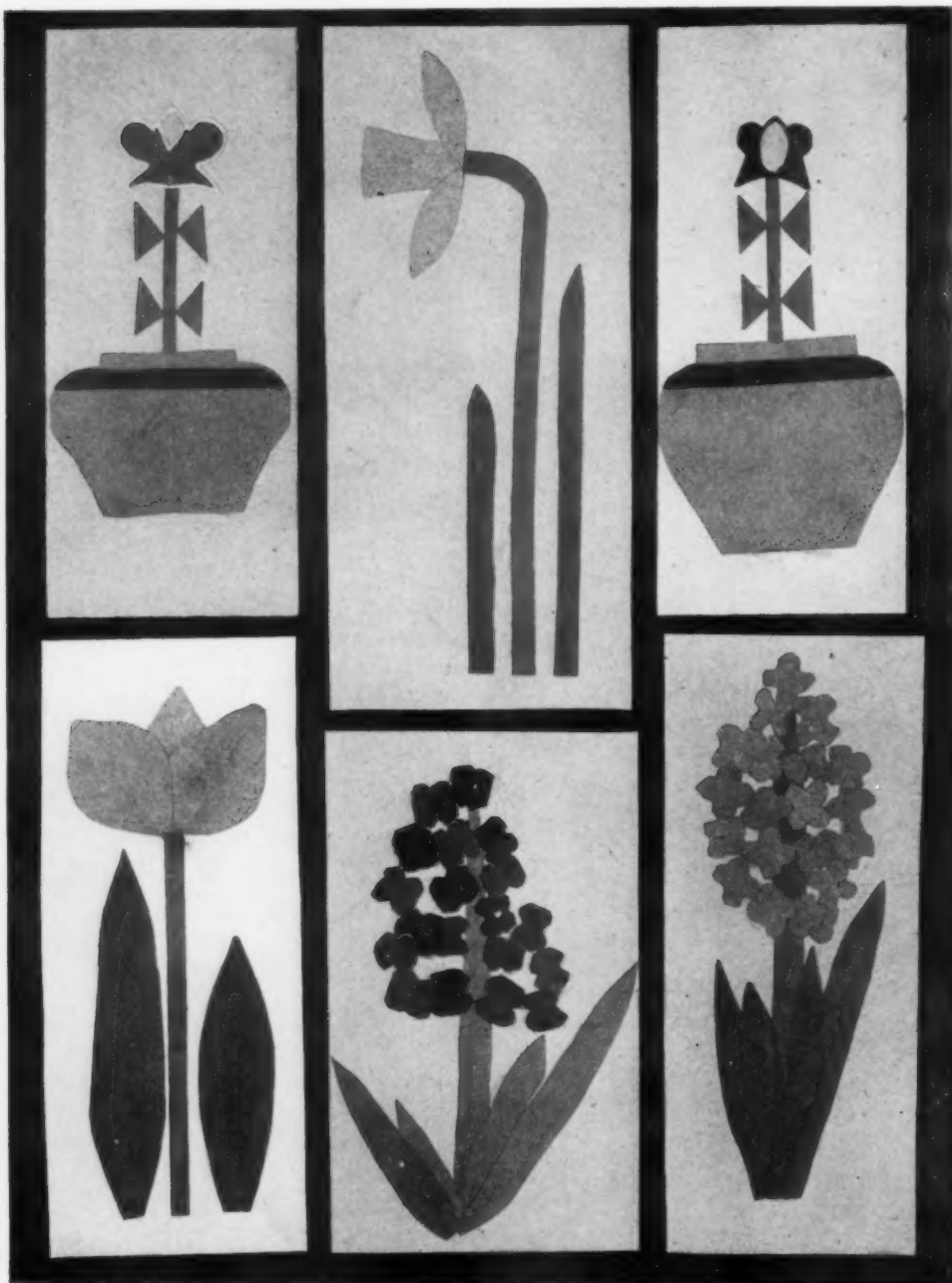
The School Arts Magazine, March 1929



CUT-OUT PAPER PROBLEM BY MRS. ELSIE D. CHARLES, CLINTON, IOWA

The School Arts Magazine, March 1929

PAPER FLOWER CUTTING



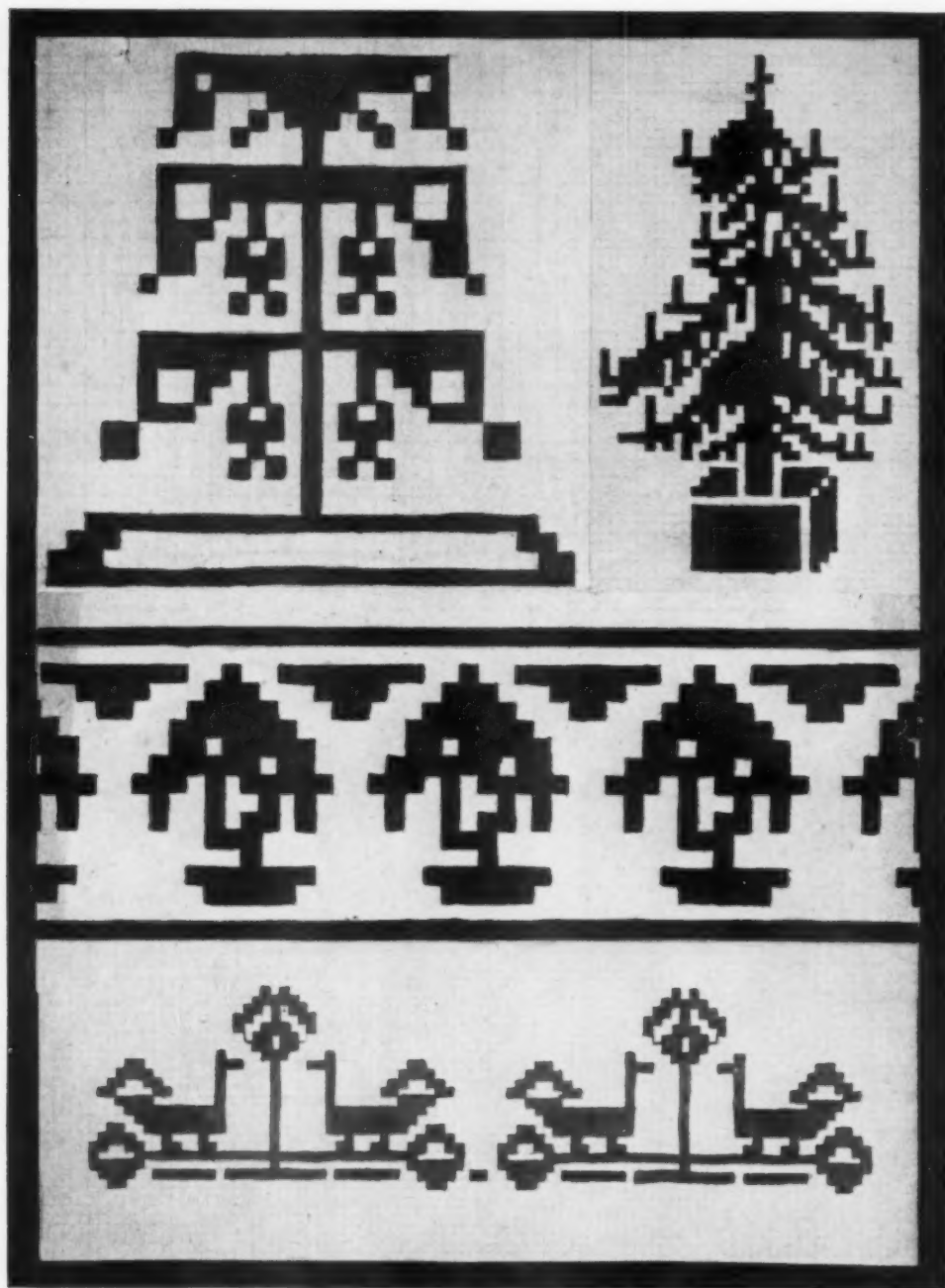
CUT-OUT FLOWER DESIGNS FROM COLORED PAPER, AN EXCELLENT
SPRING ART SUGGESTION FOR THE YOUNGEST ARTISTS

The School Arts Magazine, March 1929



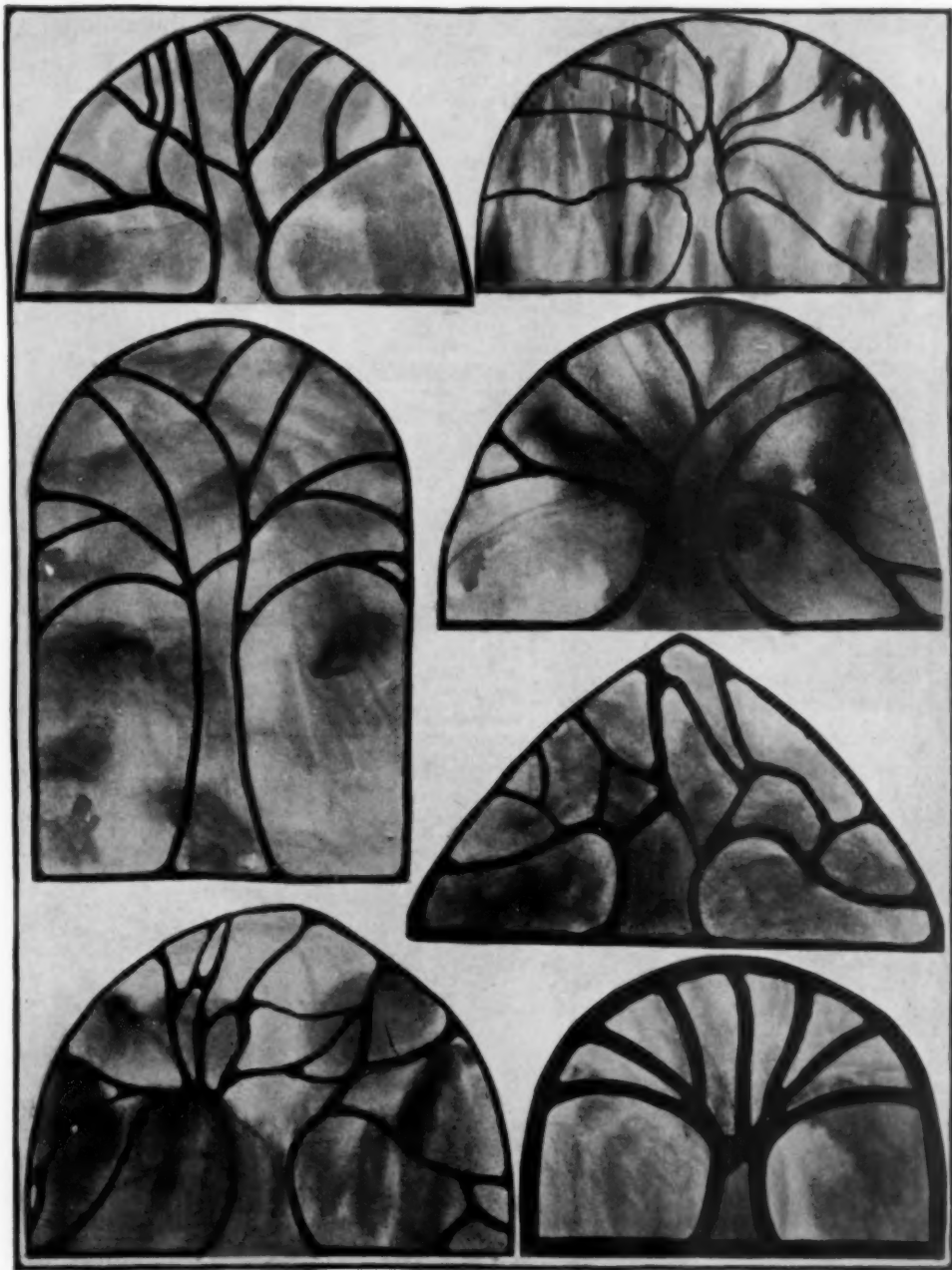
EASTER CARDS IN BLOCK-PRINT FROM ELLA E. PRESTON,
ART TEACHER, DAVENPORT HIGH SCHOOL, DAVENPORT, OHIO

The School Arts Magazine, March 1929



WORKING DRAWINGS FOR CROCHET TREES AND BIRDS, DESIGNED IN
THE ART DEPARTMENT, LONGFELLOW GRAMMAR SCHOOL, BOISE, IDAHO

The School Arts Magazine, March 1929



STAINED GLASS WINDOW DESIGNS FROM GRAMMAR SCHOOLS OF CLARK COUNTY, SPRINGFIELD, OHIO. THE EFFECT IS OBTAINED BY FLOWING TRANSPARENT WATER COLOR OVER MANILA PAPER WITH A LARGE BRUSH AND DRAWING TREE DESIGNS OVER THE WASH

The School Arts Magazine, March 1929



POSTERS BY PUPILS OF ALICE CAHILL, AHRENS TRADE HIGH SCHOOL, LOUISVILLE, KENTUCKY

The School Arts Magazine, March 1929

Home and Garden Project Picture

EDITH E. GLENN

Fresno, California

THE home and garden pictures always present innumerable opportunities for art teaching. The subject lends itself to some of the most practical situations for use of art in the home and home surroundings.

The home and garden project illustrated was made by boys and girls of the eighth grade in the San Joaquin Elementary School, Fresno County, California. The approximate time used was twelve hours, distributed as one hour class period per week.

The procedure was as follows: A background was made by pasting two strips of wrapping paper together forming a piece six feet by nine feet. Several miniature sketches were made by members of the class, suggesting various arrangements of homes and garden material. A committee of students worked with the instructor to choose the significant interesting details from the

various sketches, combining them, and arranging a graphic plan as in the illustrations. A series of lessons in perspective led the way for the drawing of the details of the picture. Graphic sizes were established for all the different details.

Each child chose the detail he was most interested in drawing, and proceeded to draw it on manila paper. He colored it with strong, bright colored crayon strokes and cut it out of the manila sheet. The articles drawn were a fountain, an arbor, two chimneys, rocks, iris lilies, daisies, a frog, two sets of windows, a turtle, pond lilies, carnations, hollyhocks, swans, a door, Japanese lanterns, grass, pansies, and steps. Upon completion of successful drawing of every detail, the committee of students assembled the parts and pasted them on the background.

The completed picture resembled a painting more than a composite drawing.



WORKING DRAWING AND PHOTOGRAPH OF COMPLETED HOME AND GARDEN PROJECT PICTURE BY EDITH E. GLENN, FRESNO, CALIFORNIA

TREE SILHOUETTES

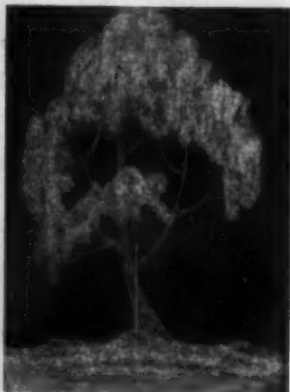
Silhouettes of trees, ships, churches, missions and castles are very effective and easily made if they are first drawn with chalk on black or dark paper and then cut.



1. With chalk draw the foreground then the tree trunk, limbs, branches and twigs.



2. Using a vertical stroke fill in the foliage in large masses leaving parts of the frame exposed.



3. Complete the drawing being careful to make the pattern interesting.



4. Cut out the form and paste-chalk-side down-to a light background.

Evadna Kraus Perry

SIMPLE TREE SILHOUETTES DESIGNED FOR PRIMARY SCHOOL CHILDREN
BY EVADNA KRAUS PERRY, ART SUPERVISOR, LA HABRA, CALIFORNIA

The School Arts Magazine, March 1929

TREE SILHOUETTES FOR EVERY GRADE



First Grade: One tree with two limbs. Black on bright colored background.



Second Grade: One tree with limbs and branches. Letters and background in color.



Third Grade: One tree on colored background. Moon and letters a lighter color.



Fourth Grade: One tree with water in foreground. Two colors and black.



Fifth Grade: Two trees of gray-green on colored background. Black lettering.



Sixth Grade: Trees on tinted sunset within circle. Mounted on colored paper.



Seventh Grade: Tree on sunset made of colored paper circles. Letters may be used.



Eighth Grade: Tree with water, moon, and distant land.



Ninth Grade: Trees and moon reflected in water. Two colors and black.

Evadna Kraus Perry

TREE SILHOUETTES FOR EVERY GRADE, EVADNA KRAUS PERRY, ART SUPERVISOR, LA HABRA, CALIFORNIA

The School Arts Magazine, March 1929



FOUR GARDEN POSTERS DESIGNED UNDER THE INSTRUCTION OF
KATHERINE J. THORNTON, ART TEACHER, OKLAHOMA CITY, OKLAHOMA

The School Arts Magazine, March 1929

Eastern Arts Association

THE 20TH ANNUAL CONVENTION will be held in Hotel Pennsylvania, New York City, April 2, 3, 4, and 5. Members of the Association will receive copies of the complete program in March. There are thousands of readers of THE SCHOOL ARTS MAGAZINE, not members of the Association, who will be interested in this meeting, and for their benefit the speakers definitely engaged, and the day upon which they speak are here printed:

Tuesday, April 2

Dr. William H. Kilpatrick, Professor of Education, Teachers College, Columbia University.

Mr. Leo Katz, Artist, Lecturer, New York University and Metropolitan Museum of Art.

Wednesday, April 3

Hon. James J. Walker, Mayor, City of New York.

Hon. George J. Ryan, President, Board of Education, City of New York.

Dr. William J. O'Shea, Superintendent of Schools, City of New York.

Mr. Gerrit Beneker, Artist, Lecturer, Writer.

Miss Grace Cornell, Stylist, L. Bamberger and Company, Newark, New Jersey and Lecturer, Metropolitan Museum of Art.

Miss Velma Phillips, Interior Decorator.

Mrs. Mary Davis Gillies.

Paul L. Cressman, Assistant Director of Vocational Education, State of Pennsylvania.

Oakley Furney, Chief, Industrial Education Bureau, State of New York.

Mr. Harry D. Kitson, Columbia University

Mr. John H. Hatch, Director Department of Manual Training, State Normal School, Newark, New Jersey.

Mr. James A. Boudreau, Director School of Fine and Applied Art, Pratt Institute.

Miss Belle Boas, Horace Mann School, New York.

Thursday, April 4

Mr. Lawrence J. Young, Supervisor of Shop Work, New York City.

Mr. Raymond W. Perry, State Supervisor of Industrial Education for Rhode Island.

Mr. William Zorach, Rosemary School, Greenwich, Connecticut.

Miss Virginia Murphy, Erasmus Hall High School, New York.

Friday, April 5

Dr. John L. Tildsley, District Superintendent of Schools, New York.

Dr. A. B. Meredith, State Commissioner of Education, Connecticut.

Mr. Frank Alvah Parsons, President New York School of Fine and Applied Art.

Dr. Edwin C. Broome, Superintendent of Schools, Philadelphia, Pennsylvania.

It is an annual custom to say that the coming convention will be the "best ever." There is no question that, from several angles, the Hartford Convention last year was "the best ever." The directors of the meeting in New York in April are confident that the meeting this year will eclipse all others. It will, if all who should go are there. The program and the commercial exhibits give evidence of very high standard.

(Concluded on next page)

EUROPE THIS SUMMER

Travel Course in Interior Decoration for professionals and lay enthusiasts. June 15—Sept. 16 or shorter. Instructor, Prof. I. T. Frary, Cleveland Museum. **Sketching in Norway and Holland** June 22—September 9 or shorter. Instructor, Mr. Gerrit Beneker of Liberty Loan poster fame and a vigorous landscapist. **General Tours** covering a wide variety of routes. **Mediterranean Cruise**—a wonderful educational opportunity.

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Since the New York State Vocational Association is to meet at the same time, it has been arranged to combine the Continuation School sections of the Eastern Arts and the Vocational Association. This session is scheduled for Wednesday, April 3. Write to the Secretary, Frank E. Mathewson, William L. Dickinson High School, Jersey City, New Jersey, for further information.

The Western Arts Association

MISS MARY C. SCOVEL, Art Institute, Chicago, President; J. H. McCloskey, Lakewood, Ohio, Chairman Program Committee; Mr. Howard L. Briggs, Cleveland, General Chairman.

These officers and the local committees are planning a most interesting convention which is scheduled for April 30, May 1, 2, and 3, at Cleveland, Ohio. Many fine speakers and surprises are in store for those who attend. It is hoped that many schools will send exhibits. Cleveland is an ideal convention city—there is every reason for a large attendance.



THE F. WEBER COMPANY, INCORPORATED, of Philadelphia have just issued their new general catalog for 1929—Vol. 600. This is one of the finest books of its kind ever published—409 pages devoted to artists' and drawing materials. The Weber Company will be glad to send a copy to anyone addressing a request to their main office: 1220 Buttonwood St., Philadelphia, or to their branches: 705 Pine St., St. Louis, and 227 Park Ave., Baltimore.



"AFTER LOOKING at a number of recent department store exhibits of modern decorative art and art in industry, the fact is borne home to me that the American bathroom and kitchen are far in the lead in the search for a style suited to our age, our living problems, and our methods of production. And so I would say to the artist, the designer, and the manufacturer concerned with art in industry, 'go to the bathroom and the kitchen, young man. Study the beautiful lines of American bathtubs, plumbing fixtures, and the modern electrical refrigerators if you want to see beauty wedded to utility.' "

—John Cotton Dana, in *Forbes Magazine*.

And now the Art Alliance of America is sponsoring "a competition for a design for a kitchen sink," to be manufactured of monel metal. Whether the competition results in making the home more attractive to young people, or produces more business for the company which offers the prizes, it is a fact that beauty in everyday life is being promoted. It will add to the total of human happiness and the joy of living—even in the kitchen.

One other indication of the trend in art in industry is the competition for "an original and inspired design in—enlaid silver plate." Judges are now at work upon the designs submitted, and in due time we shall be delighted with a new pattern in table silver. This is in keeping with the motto of THE SCHOOL ARTS MAGAZINE, "Beauty in all things."